A BIBLIOGRAPHY OF MODERN POETRY

WITH NOTES ON SOME CONTEMPORARY POETS

(Compiled and Edited by RECORDER)

THE CHAPBOOK
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RECORDER'S NOTE

THIS Bibliography is as far as possible a complete record of books of poetry published from January, 1912, to the end of May, 1920.

The fact that the names of numbers of books never appear on any publishers' Bulletins supplied to the trade from time to time, and the dispersed and frequent inaccessibility of other records, renders it impossible to compile a list that can in any sense be called complete. This statement is made in order that it may be clearly understood that omissions occur unintentionally.

The scheme has been to note all books issued between the dates mentioned above on the following general lines :—

1. All books by authors new to the public since 1912.

2. All *new* books by authors who appeared in published form prior to 1912, together with a list of their works from the first issued to the present date.

3. It was hoped to add the year of its publication to the title of each book, but the necessary information has not always been available.

4. It has appeared advisable rather to preserve the order of Date of Publication than to place in their Dictionary order the names under each Letter.

In no case has comment been attached to a list of books unless it has seemed to the *Recorder* that the author has contributed an original work to English literature, or that he has attained a spurious reputation, which is to say that such verse as appears entirely unremarkable has been ignored.

Books by Americans and Colonials have only been noted where it is certain that they were first published in the United Kingdom.

No Anthologies have been included, and only such dramas as are written in verse

It should be added that the General Editor of THE CHAPBOOK has assigned the compilation and editorship of the following Bibliography impartially and entirely to the discretion and judgment of *Recorder*.

A Bibliography of Modern Poetry

A.

ARMSTRONG, M. D. *Exodus and Other Poems* (1912). *Thirty Poems* (1918).
AKINS, ZOE. *Interpretations* (1912).
ARCHER, ETHEL. *The Whirlpool* (1911).
ASCHER, ISIDORE. *One Hundred and Five Sonnets* (1912.)
ALEXANDER, A. C. *Poems of the Three Pastorates.*
ANONYMOUS. *Iscariot's Bitter Love* (1912).
ALLHUSEN, BEATRICE. *Verses* (1905). *April Moods* (1912). *April Moods and Later Verses* (1917).
ALLEN, A. D. H. *Waters from Deep Springs* (1912).
AVON, WILLIAM. *The Soul's Destiny and Other Poems* (1912).
ARTHUR, HENRY. *Flowers of Imagination* (1913).
ANONYMOUS. *The Blue Grotto* (1913).
ANDERTON, H. ORSMOND. *The Song of Alfred* (1912).
ALFORD, JOHN.

[Combines youthfulness with maturity, but really represents neither. His thought and his attitude of mind led one to expect a great deal from him, but up to the present he has produced nothing besides a slender volume.]

Poems (1912).
ANDREWS, MARGARET LOVELL. *The Secret Things* (1911). *On Passive Service* (1913).
ARKELL, REGINALD. *Columbine : A Fantasy and Other Verses* (1913). *All the Rumours* (1916). *The Bosch Book* (1916).
ANDERSON, J. REDWOOD. *Flemish Tales* (1912). *Walls and Hedges* (1919).
A., M. *Early Poems.*
ANDERSON, A. L. H. *Echoes : A Book of Verse* (1913). *Notes from a Lincolnshire Garden.*
ARNDT, MARGARET. *The Meadows of Play* (1919). *From Across the German Ocean* (1913).
ARBUTHNOT, CONSTANCE. *The Blessed Company : Verses.*
ARKWRIGHT, B. H. G. *Rough Edges* (1914).
ABBOTT, W. H. *Vision : A Book of Lyrics.*
A SON OF THE WORKSHOP. *Hammer and File.*
ARNELL, CHARLES. *Random Rhymes of a Vectensian.*
ATKINSON, L. *Aura* (1915).
AMSDEN, P. *Tides of Dawn* (1916).
ARTHUR, FREDERICK. *Rosemary* (1909). *Unseen Horizon* (1915).
ASQUITH, HERBERT. *The Volunteer and Other Poems* (1916).
ANGLING, N. *Wandering Wind* (1919).
ANONYMOUS. *Cot " X "* (1916).
ANDERSON, DAVID. *Edith Cavell and Other Poems* (1918).
ANONYMOUS. *The Shadow and Other Poems.*
ADAMSON, MARGOT. *A Year of War* (1917).
ALLEN, MARIAN. *The Wind on the Downs* (1918).
ANGELL, BRIAN M. *At the Waters of Strife* (1918).

ALDINGTON, RICHARD.

[An Imagist poet, as the titles of his books show. Mr. Aldington's work up to the present is mainly derivative. His early work shows him busy among the Greeks, and his later books owe much to the French. His last work is a great advance on his first. The war poems show him at his best; sincerity overcomes classicism. It is impossible not to believe in his future.]

Images (1915). *Images* (New edition with additional Poems) (1919). *Images of War* (1919). *Images of Desire* (1919).

ARKWRIGHT, JOHN S. *The Supreme Sacrifice* (1919).

ALLPASS, H. B. K. *Oxford, St. Bees of the Front*, 1911–1916 (1919).

AINSWORTH, CYRUS. *The Moth and the Star* (1919).

ATKIN, RANDOLPH. *The Spell of the Tropics* (1920).

ADDLESHAW, PERCY. *Last Verses* (1919).

ALDRICH, M. C. *The Horns of Chance* (1913).

ABERCROMBIE, LASCELLES.

[Emotion felt through the intellect and represented by abstract speech characterises most of his work. Although the sense of drama is unusually keen, the imagination fertile and the verse accomplished, the reader is continually baffled by the wilful way in which plain thought is made to appear intellectual and direct speech *tortured* out of its normal course. He is, as it were, chipping granite with a blunt chisel and the result is neither satisfactory to the poet nor the reader. Having overcome these difficulties the student will find Mr. Abercrombie one of the best verse-writers of to-day because his intellectual force is such that he is bound to appeal to those who require more than nightingales and stars in poetry. His influence is to be found in a number of his contemporaries.]

Interludes and Poems (1908). *Mary and the Bramble* (1910). *The Sale of St. Thomas* (1911). *Emblems of Love* (1912). *Deborah* (1913).

B.

BARKAS, PALLISTER. *Storm Song* (1912).

BOTTOMLEY, GORDON.

[He has a fine poetic mind. He writes mainly what may be called psychological studies and appears to be only interested in the world from this standpoint. He gives clear and definite pictures of country life and scenery. In *King Lear's Wife* he succeeds in recreating the barbarous, lecherous atmosphere of early English life.]

The Mickle Drede and Other Verses (1896). *Poems at White Nights* (1898). *The Crier by Night* (1902). *The Gate of Smaragdus* (1904). *Chambers of Imagery—I.* (1907). *The Riding to Lithend* (1909). *Chambers of Imagery—II.* (1912).

BONACCINA, M. R. CONRAD. *Preludes and Harmonies* (1908). *Arcana Cordis: Sonnets* (1912).

BEESLY, A. H. *Ballads and Other Verse* (1895). *Poems Old and New* (1912). *Danton and Other Verse* (1912).

BUCKERIDGE, E. G. *Spindrift* (1912).

BRIDGES, CHARLES. *Verse Voluntaries* (1912). *Poems in Five Phases* (1914).

BURKE, THOMAS. *Pavements and Pastures* (1912). *London Lamps* (1917).

BERESFORD, DUDLEY. *Lyrics and Legends* (1908). *Ballads, Legends and Lyrics* (1912).

BARTLEET, M. *The Raised Rood* (1913).

BYRON, MARY. *A Voice from the Veldt* (1913).

BRADFORD, E. E.

[Homosexual poems that seem to have escaped the vigilance of the censor.] *Sonnets, Songs and Ballads* (1908). *Passing the Love of Women* (1913). *In Quest of Love* (1914). *Lays of Love and Life* (1916). *The New Chivalry* (1918).

BULKELEY, HENRY JOHN and JOHN PIERSON. *Poems and Verses by Father and Son* (1912).

BROOKE, J. A. *Illusions and Realities* (1914).

B., H. *Voces Clamantis* (1914).

BETHELL, LLEWELLYN SLINGSBY. *The Red Dragon* (1920).

BRIDGES, ELIZABETH. *Verses* (1916).

BARNES, R. L. GORELI. *Love Triumphant and Other Poems* (1913). *Days of Destiny* (1917). *Pilgrimages* (1920).

BLANE, WILLIAM. *A Ballad of Men and Other Verses* (1913).

BOOTHROYD, NORMAN. *Apes and Peacocks* (1913).

BOOTH, EVA GORE.

[An Irish poet of the mystical school. Her poems are accomplished and intellectual. They seem written from the inside of a tower whence the happenings of the world are only seen through a small aperture, and the emotions displayed are correspondingly cold. Some of the poems show a deep undercurrent of political feeling, and express a desperate revolt against the mental attitude of the world of to-day.]

Poems (1898). *Poems* (1904). *The One and the Many* (1904). *Unseen Kings and Other Poems* (1904). *The Three Resurrections and the Triumph of Maeve* (1905). *The Egyptian Pillar* (1906). *The Sorrowful Princess* (1907). *The Agate Lamp* (1912). *The Perilous Light* (1915). *The Death of Fronavar* (1916). *Broken Glory* (1918).

BLUNT, WILFRID SCAWEN.

[A poet of great distinction, he is entirely free from the prejudice of popular opinion. His poems appear to be composed by reason of an overpowering impulse to record his natural exuberance of intellect. *Esther: A Young Man's Tragedy* is the only "truthful" story of its kind in the language. For proof of this, compare it with *Maud*. *Satan Absolved* is an entirely original and fresh expression of the psychology of the "fallen" angel. *Griselda: A Society Novel in Rhymed Verse* should be compared with modern prose novels by those who doubt its superiority. He has led the life of a sportsman and horse breeder. He has been a thorn in the flesh of the British Government for three decades. His political is as remarkable as his literary courage.]

The Wind and the Whirlwind (1883). *A New Pilgrimage* (1889). *In Vinculis* (1889). *The Celebrated Romance of the Stealing of the Mare* (1892). *Love Lyrics and Songs of Proteus* (1892). *Esther, Love Lyrics* (1892). *The Poetry of Wilfrid Blunt* (1898). *Satan Absolved* (1899). *The Love Poems of W. S. B.* (1901). *The Seven Golden Odes: Done into English Verse* (1903). *Poetical Works* (2 vols.) (1914).

BINYON, LAURENCE.

[He belongs to the reactionary branch of the "eighteen nineties." His talent is in a sense "national." His imagination, however, frequently reaches beyond the boundaries of local sentiment. A great debt is due to him for the perseverance of his patriotic feeling throughout the tiring stages of the European War. Some of his later poems bear favourable comparison with that earlier successful and most interesting collection *London Visions* (1909).]

Persephone (1890). *Primavera* (Poems by four Authors, L. B., etc.) (1890). *Lyric Poems* (1894). *The Praise of Life* (1896). *London Visions* (1896–99). *Porphyrion* (1898). *Odes* (1901–13). *The Death of Adam* (1904). *Dream Come True* (1905). *Penthesilea* (1905). *Paris and Oenone* (1906). *Attila* (1907). *England and Other Poems* (1909). *Auguries* (1913). *The Winnowing Fan* (1914). *Bombastes in the Shades* (1915). *The Anvil* (1916). *The Cause* (1917). *For the Fallen* (1917). *The New World* (1918). *The Four Years* (1919).

BRIDGES, ROBERT.

[It is one of the few times that the office of Poet Laureate has been given to a real poet instead of to a political pamphleteer. There is no object in discussing the beauty of the poetry of Robert Bridges. Those who find it cold (and they are known to exist) certainly cannot have taken the trouble to read it with intelligence. At least 100 of his poems will be enjoyed as long as the English tongue is spoken and understood by human beings.]

Poems (1873). *The Growth of Love* (1876). *Poems* (1879). *Prometheus the Firegiver* (1883–84). *Eros and Psyche* (1885). *New Poems* (1885). *The Feast of Bacchus* (1889). *Eight Plays: Nero* 1 *and* 2, *Palicio, Return of Ulysses, The Christian Captures, Achilles in Scyros, Humours of the Court, The Feast of Bacchus* (1885–94). *Shorter Poems* (1890). *Eden: An Oratorio* (1891). *The Humours of the Court, a Comedy, and Other Poems* (1893). *Ode for the Bicentenary Commemoration of Henry Purcell* (1896). *Collected Poems* (in six volumes) (1898). *Demeter* (1905). *Poetical Works* (excluding the Dramas) (1912). *Ibant Obscuri* (1916). *October and Other Poems* (1920).

BENSON, ARTHUR CHRISTOPHER.

[A writer of culture and understanding. His poetry is a Victorian echo.]

Poems (1893). *Lyrics* (1895). *The Professor and Other Poems* (1895 and 1900). *Lord Vyet* (1897). *Peace and Other Poems* (1905). *Poems* (1909).

BURROW, C. KENNETT. *Carmina Varia* (1913). *Poems in Time of Peace and War* (1919).

BABINGTON, PERCY L. *Poems* (1913).

BROOKE, RUPERT.

[Intellect and cynicism. A child of the age: a disciple of the Jacobeans, bringing modernity to their style. It is difficult to tell how far his reputation was the result of a much liked and remarkable personality and of those sonnets written at the period of his own and the nation's white hot condition of international antagonism promoted by the European War. His influence on the poetry of the last five years is incalculable and uncalculated.]

Poems (1911). 1914 *and Other Poems* (1915). *The Old Vicarage, Grantchester* (1916). *Selected Poems* (1917). *Collected Poems* (1918).

Belloc, Hilaire. *Verses and Sonnets* (1896). *More Beasts for Worse Children* (1897). *The Modern Traveller* (1898). *A Moral Alphabet* (1899). *The Bad Child's Book of Beasts* (1903). *Cautionary Tales for Children* (1908). *Verses* (1910). *More Peers* (1911). *Lambkin's Remains* (1898).

Byron, M. *The Wind on the Heath. Ballads and Lyrics.*

Bates, R.E. *An Epithalamium* (1911).

Bantock, Helen F. *A Woman's Love* (1911).

Bax, Clifford. *Poems Dramatic and Lyrical* (1909). *Twenty-Five Poems from the Chinese* (1909 and 1916).

Bax, Gwendolen. *Japanese Impromptus* (1914).

Baring, Maurice.

[A gentleman of social importance. A capable government servant both in the diplomatic service and army. His prose is well informed and in excellent style. His verse has a certain elegance. It is reminiscent but at the same time bears the stamp of his training.]

The Black Prince and Other Poems (1902). *Gaston de Foix and Other Plays* (1903). *Desiderio* (1906). *Sonnets and Poems* (1906). *Collected Poems* (1911). *Palamon and Arcite* (1913). *In Memoriam* (1917). *Poems* 1914–1917 (1918).

Bendall, R. W. *Front Line Lyrics* (1919).

Barlow, J. *Between Doubting and Daring* (1916).

Bourdillon, F. W. *Where Lilies Live* (1889). *A Lost God* (1891). *Young Maids and Old Arina* (1892). *Sursum Corda* (1893). *Minuscula* (1897). *Through the Gateway* (1902). *Preludes and Romances* (1908). *Moth Wings* (1913). *Christmas Roses* (1915). *Easter Lilies for* 1915 (1915).

Bell, J. J. *Camp Fire Recitations* (1915).

Brown, F. S. *Contingent Ditties* (1915).

Bullett, G. W. *Dreams o' Mine* (1915).

Brainbridge, K. A. *Dream Songs* (1916).

Blakemore, Trevor. *The Flagship and Other Poems* (1915).

Benet, W. R. *The Falconer of God* (1915).

Brend, C. Cunningham. *Freshets from the Hills* (1916).

Brock, B. A. *Flights at Twilight* (1916).

Begbie, Harold. *The Handy Man and Other Verse* (1900). *Ode on the Coronation of George V.* (1911). *The Fighting Lines and Various Reinforcements* (1914).

Bullock, Llewellyn. *In Lonely Walks* (1916).

Betts, Frank. *The Iron Age* (1916).

Boas, Guy. *Domestic Ditties* (1919).

Bowman, Archibald Allan. *Sonnets from a Prison Camp* (1919).

Brundsit, D. F. *Gleanings* (1919).

Blair, Wilfrid. *Nineteen Fifteen. 'Tis Simple Mirth* (1915). *Black and White Magic* (1917). *Herbs of Grace* (1918). *Sa Muse S'Amuse* (1915).

Bary, Anna de. *Songs of Lake Garda* (1919).

Burnet, Dana. *Poems* (1915).

Beresford, R. and J. *Poems by Two Brothers* (1915).

Boyle, M. E. *Pilate in Exile at Vien* (1915).

Blunden, E. C. *Pastorals : A Book of Verses* (1916).

Bell, Dobrée. *In Praise of Life* (1916).

Birch, A. D. *Poetry and Rhymes* (1916).

BROOKS, COLIN. *Poems* (1916).
BOULTON, OSCAR. *Poems* (1916).
BYROM, BLANCHE. *Quand Meme* (1916).
BELBEN, MAY. *Songs for Children* (1915).
BLACKALL, C. W. *Songs from the Trenches.*
BURDETT, OSBERT. *Songs of Exuberance* (1915).
BROCK, A. CLUTTON. *Simpson's Choice* (1917).
BOSANQUET, HELEN and BERNARD. *Zoar* (1917).
BARKER, HELEN GRANVILLE. *Songs in Cities and Gardens* (1919).
BYRON, F. NOËL. *Athenian Days* (1919).
BASHFORD, H. H. *Songs out of School* (1916).
BUTCHART, I. *Songs of a Day* (1916).
BAERLEIN, H. *The Singing Caravan* (1904). *Windrush and Evenlode* (1915). *Rhymes of the Diables Bleus* (1917).
BINNS, HENRY BRYAN.

[Some of these verses show great power of expression and a certain originality of mind. If we did not already know him to be a Quaker we might have discovered it through the honesty of his thought.]

The Great Companions (1908). *The Wanderer* (1910). *The Adventure* (1911). *The Free Spirit* (1914). *April* 1915 (1915). *November* (1917).

BYRNE, M. ST. CLARE. *Aldebaran.*
BEWSHER, PAUL. *The Dawn Patrol* (1917). *The Bombing of Bruges* (1918).
BUXTON, LUCY. *Hay Harvest* (1917).
BRAND, C. NEVILLE. *The House of Time* (1918).
BARRY, ARMSTRONG. *Laurel and Myrtle* (1917).
BODKIN, THOMAS. *May It Please Your Lordships* (1917).
BUCHAN, JOHN. *Poems : Scots and English* (1917).
BARNARD, WILLIAM E. *Post-Meridian.*
BROOKE, BRIAN. *Poems* (1917).
BOMFORD, NORA. *Poems of a Pantheist* (1918).
BRERETON, CLOUDESLEY. *Mystica et Lyrica* (1920).
BOAS, FREDERICK. *Songs of Ulster and Baliol* (1917).
BECKLE, ROBERT HAROLD. *Swallows in Storm and Sunlight* (1917).
BENSON, STELLA. *Twenty* (1918).
BAIN, CHARLOTTE. *Echoes of the Spheres* (1919).
BAKER, W. KING. *The Birth of Love* (1919).
BERRILL, ROBERT. *Inspirations of Armageddon* (1918).
BROWNE, EDGAR A. *The Queen of Hearts* (1919).
BAGNOLD, ENID. *The Sailing Ships* (1919).
BARBER, CECIL. *Sandbag Ballads* (1919).
BAKER, OLAF. *The Questing Heart* (1917). *The Tramp of Eternity* (1919).
BANNELL, CHARLES SAMUEL. *His Offering* (1919).
BRADY, E. J. *The House of the Winds* (1919).
BROOKS, BENJAMIN GILBERT. *Camelot.*
BENSON, SARAH. *Edela : An Epic.*
BARRATT, FRANCES LAYLAND. *Poems.*
BURTON, H. BINDON. *Eölsyné and Other Poems.*
BOYD, A. SCOTT. *The Lord's Mother. St. Luke's Quest* (1914).
BOUCH, THOMAS. *Will-o'-the-Wisp and the Wandering Voice* (1914).

Baggorre, Reed Gooch. *Mythological Rhymes.*
Birch, Lionel. *Dreams and Realities* (1914).
Bonus, John. *Thoughts in Verse for My Friends* (1914).
Blackhall, James. *Spear and Pruning Hook* (1917).

C.

Coutts, Francis. *Poems* (1896). *The Revelation of St. Love the Divine* (1898). *The Alhambra and Other Poems* (1898). *The Mystery of Godliness : A Poem* (1900). *The Poet's Charter ; or the Book of Job* (1903). *Musa Verticordia* (1905). *The Romance of King Arthur* (1907). *Egypt and Other Poems* (1912). *Psyche* (1912). *The Royal Marines* (1915). *A Ballad of War* (1915). *The Spacious Times* (1919).

Custance, Olive. *Opals* (1897). *Rainbows* (1902). *The Inn of Dreams* (1911).

Clifford, Ethel. *Songs of Dreams* (1903). *Love's Journey* (1905).

Cayzer, Charles. *Amy Robsart* (1893). *Poems on Love and Nature* (1896). *By the Way of the Gate* (1911).

Coleridge, Stephen. *Fibulæ* (1889). *Gloria* (1903). *Songs to Desideria* (1907). *New Poems* (1911). *Memories* (1913).

Cousins, James H.

[An Irish poet, fully equipped with the Celtic outfit. He writes fluently of hills and streams and misty mountains. His earlier verse showed promise which has scarcely been fulfilled.]

Sung by Six (1896). *The Voice of One* (1900). *The Quest* (1906). *The Awakening and Other Sonnets* (1908). *The Bell Branch* (1908). *Etain the Beloved* (1912). *Straight and Crooked* (1915). *Moulted Feathers* (1919).

Cheyne, Elizabeth Gibson.

[Devotional poet of such merit as her admirers should naturally expect.]

By Many Streams. From the Shadow. The Burden of Love. From a Cloister. A Flock of Dreams. Love's Fugitives. Shadows. A Christmas Garland. A Little Book of Saints. The Day's Journey. The Way of the Lord, etc., etc.

Cayley, Ethel B. *Poems* (1911).

Childe, Wilfrid Rowland. *The Little City* (1911). *The Escaped Princess* (1916).

Campbell, Archibald Young. *Poems* (1912).

Crowley, Aleister.

[This prolific author of 36 books or thereabouts was at one time considered in London circles a master of the esoteric and pungently exotic. His various works have at various times been published by various Publishers under Name, Pseudo-Name, or Pseudonym. It is therefore impossible to give a list of them. It may as easily be thought that Aleister Crowley is a great poet as believed that he is a little one. His knowledge of Oriental mysticism is vast.]

Cripps, Arthur Shearley.

[Mostly poems about mission work in Africa, all of which are very direct, although they do not seem to be always poetry in the accepted sense.]

Titania and Other Poems (1900). *Jonathan* (1902). *Lyra Evangelistica* (1909). *Pilgrimage of Grace* (1912). *Pilgrim's Joy* (1916). *Lake and War* (1917).

CROSLAND, T. W. H.

[A poet of great ability who belongs to the last century rather than to this. His poems give the feeling of someone who has lost his way and is therefore making the best of the place in which he finds himself.]

The Pink Book (1894). *Other People's Wings* (1899). *The Absent Minded Mule* (1899). *The Finer Spirit and Other Poems* (1900). *Pleasant Odes* (1900). *Outlook Odes* (1902). *The Five Notions* (1903). *Red Rose* (1905). *Sonnets* (1912). *A Chant of Affection* (1915). *War Poems* (1916). *Collected Poems* (1917).

CHESTERTON, GILBERT KEITH.

[The modern ballad-writer and jester. Mr. Chesterton also writes skilfu and charming lyrics in conventional rhythms. He is typically English. He is never uninteresting because of his sincerity and his humour.

The Wild Knight (1900). *The Ballad of the White Horse* (1911). *Poems* (1915). *Wine, Water and Song* (1915).

CLARKE, J. ROBERT. *Prison Songs.*

CHALMERS, PATRICK.

[Clever humorous verse by a contributor to *Punch.*]

Green Days and Blue Days (1914). *A Peck o' Maut* (1914).

CALIGNOC, ROBERT. *Love's Protest* (1910). *Spes Vitæ* (1911). *An Ode to Bournemouth* (1913). *Odd Numbers* (1914).

COLVIN, IAN D. *Intercepted Letters* (1913). *Æsop in Politics* (1914).

CAMBRIDGE, ADA. *The Hand in the Dark and Other Poems* (1913).

CAMMELL, CHARLES. *The Scented Chamber* (1913). *Songs and Sonnets* (1913). *Faeryland : Poem in Three Cantos* (1914). *Casus Belli* (1915).

CHANDLER, HORACE WARD. *Poems* (1914).

COTTON, W. B. *Verses* (1914).

C., W. E. *The Lays of the Pharisee* (1914).

CARPENTER, J. H. *Flowers from a Poet's Garden* (1913).

CAMPBELL, JOSEPH. *The Rushlight* (1906). *The Man Child* (1907). *The Gilly of Christ* (1907). *The Mountain Singer* (1909). *Irishry : Poems* (1913). *Earth of Cualann* (1917).

CHRISTMAS, MARJORIE. *Elizabethan Lyrics* (1913).

CROPPER, MARGARET. *Poems* (1914).

CATTY, CHARLES STRATFORD. *Poems and Legends* (1914).

COOK, AUGUSTUS H. *Eve Repentant and Other Poems* (1914).

CHERRY, MARY G. *Lyrics of the Open* (1914).

CARNIE, ETHEL. *Songs of a Factory Girl* (1913). *Voices of Womanhood* (1914).

COLE, DOUGLAS. *New Beginnings and The Record* (1914).

CROSBIE, BLIGH TALBOT. *A Western Awakening.*

CAMPBELL, NANCY.

[Excellent devotional poet who treats religion as everyday living.]

Agnus Dei (1913).

CAMERON, W. J. *In Arcady and Other Poems* (1914). *War and Life* (1916).

CUMBERLAND, GERALD. *Rosalys and Other Poems* (1919).

COLLINSON, T. H. *A Student's Love Songs.*

Cornford, Frances.

[Occasionally charming verses of a pseudo-childish nature. Typically modern in that they deal trivially with trivial subjects. They are never serious, but are never "pretty." The best known poem, "To a Fat Woman Seen from the Train," pleases mainly for the sneer directed against those whose brows are lower than the author's.]

Poems. Spring Morning (1915).

Cannan, Gilbert.

[Poems by the well-known novelist.]

Adventurous Love (1915). *Noel: A Novel in Verse in Ten Cantos* (only two appeared).

Chipman, Warwick. *Amber Valley.*

Cone, Helen G. *Chant of Love for England* (1915).

Crow, Gerald.

[Some of these poems show distinct promise.]

Chosen Poems (1915). *The Island* (1919). *Fifteen Poems* (1919).

Colley, Colin. *Earth Lays* (1915).

Child, D. M. *Every Day Poems* (1916).

Chase, Beatrice. *Gorse Blossoms from Dartmoor* (1916).

Cole, H. C. *Heather Ways* (1915).

Cooke, A. *Happy Warrior* (1916).

Chappelow, Eric. *Joy and the Year* (1916).

Casson, E. *Masques and Poems* (1915).

Corbett, N. M. F. *A Naval Motley* (1916).

Carew, Helen. *Red Roses* (1915).

Cotton, W. B. *Verses.*

Challenger, Ernest K. *The Ballad of Euston Road.*

Chappell, Henry. *The Day* (1917).

Cash, Helen. *The Dreamer and Other Poems* (1920).

Church, Richard. *The Flood of Life. Hurricane and other Poems* (1920).

Cannan, May. *In War Time. The Splendid Days* (1919).

Caves, C. *Poems* (1917).

Campbell, Ivor. *Poems* (1918).

Cross, Norman. *The Red Planet* (1917).

Carton, R. L. *Steel and Flowers* (1900).

Capper, John B. *Twenty-five Trifles in Verse* (1918).

Cooper, E. T. *Soliloquies of a Subaltern* (1915).

Cooper, Alan. *The World's New Birth.*

Clarke, Austin. *The Vengeance of Fionn* (1917).

Cooper, James Fenimore. *Afterglow* (1918).

Cust, Henry. *Occasional Poems.*

Creston, Dormer. *The Clown of Paradise.*

Clarke, Isabel C. *The Pathway of Dreams* (1920).

Child, Harold. *The Yellow Rock* (1919).

Cuthbertson, David. *Poems of the West.*

Collins, Gilbert. *Sidelights of Songs.*

Clarke, Henry W. *The Watch Tower.*

Courthorpe, William John. *The Country Town* (1920).

Cook, H. Caldwell. *Littleman's Book of Courtesy* (1914).
Candole, Alec de. *Poems* (1920).

D.

Douglas, Alfred Bruce.

Most of this work was written just before the close of the last century or at the beginning of this. It is interesting and worth reading, and has an individuality behind it.]

Poems (1896). *Tails with a Twist* (1898). *The City of the Soul* (1899). *The Placid Pug* (1906). *The Pongo Papers and the Duke of Berwick* (1907). *Sonnets* (1909). *Collected Poems* (1919). *Eve and the Serpent* (1917).

Douglas, George. *The Border Breed.*

Dum-Dum.

[Humorous verse by a contributor to *Punch*.]

Odd Moments (1913). *A Fool's Paradise. Rhymes of the East* (1913). *The Crackling of Thorns*

Drew, Bernard. *Cassandra and Other Poems* (1906). *The Passing of the Master Singer : A Threnody on the Death of Swinburne* (1909). *Helen and Other Poems* (1912). *A Garden of Dreams* (1917).

Dampier, E. M. Smith. *Ballads from the Danish* (1910). *The Norse King's Bridal* (1912). *More Ballads from Danish* (1914).

Davies, Oliver.

[Some of these poems have a pleasant ballad feeling.]

Between Time Poems (1909). *Songs at Random* (1912).

Davies, Oswald H. *The Night Ride and Other Verse.*
Darbishire, R. S. *A Holiday in Verse* (1913).
Dodd, G. L. A. *Fishing Rhymes* (1913).
Douglas, William. *The Soul of Scotland* (1913).
Dixey, H. G. *Rhymes of the Deep Sea* (1913). *Soundings* (1919).
Duffin, Ruth and Celia. *The Secret Hill* (1913).
Dart, Edith. *Earth With Her Bars* (1914).
Durst, Marion. *A Prelude in Verse* (1900).
Dargan, Olive. *Path Flower and Other Verse* (1914).
Draper, William H. *Poems of the Love of England* (1914).
Dargan, Pegram. *Chosen Poems* (1914).
Davies, W. H.

[These poems are as natural as a bird's song. When the poet is happy he sings gaily of the sun or the moon, of the good drinks he has had and hopes to have. When he is sad he laments, in true bird fashion, that there should be cruelty, greed and unhappiness. Overcome by the misery of an old woman his song becomes shrill. Whatever he sings he seems always in the attitude of hopping from twig to twig, observing with his bird-mind, singularly untouched by his experiences. He sings of death, or sorrow, not because such events need chronicling, but because, bird-like, his mind overflows in song. He is typically English. He links the present with the past. Though his form is conventional, his thought and expression are always fresh and original.]

New Poems (1906). *The Soul's Destroyer* (1907). *Nature Poems* (1908). *Farewell to Poesy* (1910). *Songs of Joy* (1911). *Foliage* (1913). *The Bird*

of Paradise (1914). *Child Lovers* (1916). *Collected Poems* (1916). *Forty New Poems* (1918).

DUFF, E. L. *Bohemian Glass* (1916).

DOBELL, B. *Rosemary and Pansies* (1904). *The Close of Life and the Approach of Death*(1915). *Sonnets and Lyrics*(1915). *The Dreamer of the Castle of Indolence*(1915).

DOUGLAS, MONA. *Manx Song and Maiden Song* (1915). *Mychurachan* (1917).

DALTON, A. C. *Marriage of Music* (1915).

DENNIS, C. F. *Songs of a Sentimental Bloke* (1915).

DOUGHTY, CHARLES M.

[One of the greatest writers of the present day. Many people who have read *The Dawn in Britain* come from it filled with admiration and praise. His habit of introducing unknown or archaic words into his already almost unintelligible language makes it nearly impossible for the average reader to do more than skim his books.]

Dawn in Britain (1906). *Adam Cast Forth* (1908). *The Cliffs* (1909). *The Clouds* (1912). *The Titans* (1916). *Mansoul* (1920).

DIRCKS, HELEN. *Finding* (1918). *Passenger* (1920).

DOWNEY, ALAN. *The Starry Threshold* (1916).

D., H.

[A poet of the Imagist school which is often associated with Ezra Pound. She has a definite metrical form of her own and in this respect should be disassociated from the narrow confines of the Group.]

Sea Garden (1916).

DENNYS, RICHARD. *There Is No Death* (1918).

DOAK, H. L. *Verdun and Other Poems* (1917). *The Three Rock Road* (1917).

DONEY, MAY. *Songs of the Real* (1905). *The Way of Wonder* (1917).

DRAKE, MIRIAM. *Songs of Silence.*

DOAKE, MARGARET. *Songs and Verses* (1913).

DOBELL, EVA. *Songs and Sonnets* (1900). *Bunch of Cotswold Grasses* (1919).

DARLOW, DAVID J. *Poems* (1915).

DAY, JEFFERY. *Poems and Rhymes* (1919).

DALSTON, D. F. *Songs and Shadows* (1919).

DOUGALL, LILY and GILBERT SHELDON. *Arcades Ambo* (1919).

DOYLE, ARTHUR CONAN.

[Verses by the novelist. " His poems are irreproachable in sentiment."]

The Guards Came Through and Other Poems (1920).

DAWSON, A. S. EARDLEY. *Night Winds of Araby* (1920).

DOLBEN, DIGBY MACKWORTH. *Poems* (1911). *Poems* (New Edition) (1915).

DE LA MARE, WALTER.

[The poet of the unconscious. Mr. De la Mare is concerned with that supposed unreality that lies behind apparently real events. He cannot see a tree without looking beyond it to that " other world " in which all living takes place. When he sees a child he sees all the phases of childhood that make up the child of the moment, as separate children that have lived and died. His rhythms are entirely his own and his method of using them follows directly on the method of his thought. His understanding and expression of child psychology has none of the insolent condescension that is usually found in child-poems. He is just as successful when giving a definite and accurate picture of a small girl finding her mother unexpectedly asleep in her chair

as he is when creating a marvellous and musical vision of Arabia from the sound of the word as it strikes his senses. His followers are legion.]

Songs of Childhood (1902). *Poems* (1906). *The Listeners* (1912). *A Child's Day* (1912). *Peacock Pie* (1913). *The Sunken Garden* (1919). *Motley* (1919). *Collected Poems* (In preparation).

DRINKWATER, JOHN.

[This poet has published more than almost any other *Georgian*. He is *poetical* on every subject. He is openly and plainly the descendant of the English poets. His verse shows how well he has assimilated and reproduced them. His thought is usually commonplace and an exhaustive examination of his work leads to the conclusion that he expresses himself, not in the manner that is actually natural to him, but as he feels a poet should. He belongs to that literary tradition that believes in the torch from hand to hand.]

Poems (1903). *The Death of Leander* (1906). *Lyrical and Other Poems* (1908). *Poems of Men and Hours* (1911). *Cophetua* (play) (1911). *Poems of Love and Earth* (1912). *The Only Legend : A Masque of the Scarlet Pierrot* (1913). *Cromwell* (1913). *Rebellion* (play) (1914). *Swords and Ploughshares* (1915). *Olton Pools* (1916). *Poems* 1908–1914 (1917). *Pawns* (plays) (1917). *Tides* (1917). *Abraham Lincoln* (1918). *Loyalties* (1919).

DEARMER, GEOFFREY. *Poems* (1918).

E.

EGERTON, ALIX. *The Lady of the Scarlet Shoes* (1900). *The Masque of Two Strangers* (1907). *John o' Dreams and Other Songs* (1911).

EVANS, F. GWYNNE. *In Mantle Blue* (1912).

ELLIS, VIVIAN LOCKE. *An Elegy* (1904). *Five Lyrical Poems* (1909). *The Revolt of Woman* (1910). *The Venturers and Other Poems* (1912).

Æ. (George Russell.)

[With the exception of W. B. Yeats, Ireland's most distinguished poet. As a contrast to the usual Irish poet, who writes mainly of his native hills or of the "fairy folk," Æ. is principally interested in the relation of the mystical to the real.]

Homeward Songs by the Way (1894). *The Earth Breath* (1897). *The Divine Vision* (1904). *By Still Waters* (1906). *Deirdre*. *Collected Poems* (1913).

ELLERMAN, WINIFRED. *Region of Lutany* (1914).

ESDAILE, KATHERINE A. *Lux Juventutis* (1914).

EDEN, HELEN PARRY.

[Verse of a light and humorous kind. Excellently and charmingly written. They chiefly represent child psychology for the benefit of grown-ups. The occasional serious poems are less successful. Both these books are worth reading, and the first one has a few poems likely to interest children.]

Bread and Circuses (1914). *Coal and Candlelight* (1918).

EARP, T. W. *Contacts and Other Poems* (1916). *The Gate of Bronze* (1919).

EVANS, W. *Killed in Action* (1917).

ELIOT, T. S.

[An American who has made his home in London. One of the cleverest critics of modern English literature. He has successfully irritated almost every one of the older professional critics.]

Prufrock (1917). *Poems* (1919). *Ara Vus Prec* (1920).

EAGER, A. E. *Our Heroes* (1916).
ENSOR, R. C. K. *Odes and Other Poems* (1917).
EASSIE, R. M. *Odes to Trifles and Other Rhymes* (1917).
EAST, NEIL. *A Talent of Silver* (1917).
ELTON, GODFREY.

[He writes in the fresh style of the young Oxford movement. We do not mean to imply that Mr. Elton has not his own style. The originality of certain poems in his one book gives the expectation of better work in the future.]

Schoolboys and Exiles (1919).

F.

FIELD, MICHAEL.

[The work of an aunt and niece who collaborated under the name of Michael Field. They achieved the incredible in that their two individualities were so definitely fused that one cannot detect any of those discrepancies that usually occur where two minds produce one piece of work. Their most important books were a number of plays in verse. These are almost unknown and unrecognised, although from a literary and theatrical point of view they are the most noteworthy publications of the century. Their lyrics vary between crystal clarity and a dark, cloudy, abstract mysticism. This work cannot be overlooked by serious students of modern literature.]

Callirrhoe and Fair Rosamund (1884). *Brutus Ullor* (1886). *Canute the Great* (1887). *Long Ago* (Poems on the Fragments of Sappho) (1889). *The Tragic Mary* (1890). *Sight and Song* (1892). *Stephania : A Trialogue* (1892). *Underneath the Bough* (1893). *A Question of Memory* (1893). *The Father's Tragedy ; William Rufus ; Loyalty or Love* (Dramas in Prose and Verse) (1895). *Attila, My Attila* (1896). *The World at Auction* (1898). *Noontide Branches* (1899). *Anna Ruina* (1899). *The Race of Leaves* (1901). *Julia Domna* (1903). *Borgia* (1905). *Queen Mariamne* (1908). *Wild Honey from Various Thyme : Poems* (1908). *The Accuser* (1911). *Tristan de Leonois* (1911). *A Messiah* (1911). *The Tragedy of Pardon and Dian* (1911). *Poems of Adoration* (1912). *Dedicated* (1914). *Deirdre, A Question of Memory, Ras Byzance* (1918). *In the Name of Time* (1919).

FORCE, WILLIAM DE LA CAUMONT. *Contemplations : Poems* (1914).
FOLEY, JAMES W. *Songs of Schooldays* (1906). *Boys and Girls* (1914).
FORESTER, GEORGE. *Poems* (1912).
FFOULKES, L. F. WYNNE. *Poems of Life and Form* (1912).
FORD, S. GERTRUDE. *Lyric Leaves* (1912). *Poems of War and Peace* (1915). *A Fight to a Finish* (1917).
FURST, HERBERT E. A. *Songs of Town and Country. Songs of London* (1908).
FOX, AGNES. *Verses* (1912).
FOX, MARION. *The Lost Vocation* (1911).
FIGGIS, DARRELL.

A Vision of Life (1909). *The Crucibles of Time* (1911). *Queen Tara* (1913). *The Mount of Transfiguration* (1915).

FRANKAU, GILBERT.

[*One of Us*, a most successful novel in verse, could not have been written without Don Juan to inspire it. As a war poet, commonplace, insignificant.]

The X.Y.Z. of Bridge (1906). *One of Us* (1912). *" Tid'apa ", What Does It Matter* (1915). *The Guns* (1916). *The City of Fear* (1917). *The Judgment of One of Them* (1918). *Valhalla* (1918).

FLINT, F. S.

[An Imagist poet. Sincerity of thought, originality of mind, and fertility of imagination make his work important to the student of modern poetry. Internal evidence shows that Mr. Flint has not adopted *vers libre* because he is lazy, but because he has definitely outgrown the use of conventional rhythm and has schooled himself until he has evolved a method and metrical distinction of his own. He is also an excellent critic.]

In the Net of the Stars (1909). *Cadences* (1915). *Otherworld : Cadences* (1920)

FARJEON, ELEANOR.

[Writes for *Punch*. Has a jingling pleasant method of making rhymes on the names of London streets.]

Pan Worship and Other Poems (1908). *Dream Songs for the Beloved* (1909). *Nursery Rhymes of London Town* (1916). *More Nursery Rhymes of London Town* (1917). *Sonnets and Poems* (1918). *All the Way to Alfriston* (1918).

FANNING, CECIL. *The Flower Strewn Threshold* (1912).

FROST, ROBERT.

[One of the foremost poets of America. His work was first published in England. He is hard, genuine and sincere in all his varied moods.]

A Boy's Will (1913). *North of Boston* (1914).

FIELD, M. G. *Ambush and Song* (1920).

FURSE, MARGARET CECILIA. *The Gift* (1919).

FLETCHER, JOHN GOULD.

[An American of considerable interest who has come to live in England.]

The Dominant City (1913). *Fool's Gold* (1913). *Visions of Evening* (1913). *Fire and Wine* (1913). *Irradiations, Sand and Spray* (1915). *Goblins and Pagodas* (1916). *The Book of Nature* (1918). *The Tree of Life* (1918).

FYSON, GEOFFREY F. *The Survivors and Other Poems.*

FREYER, DERMOT. *Rhymes and Vanities* (1907). *Sunlit Leaves* (1909). *In Lavender Covers* (1912). *For Christmas and Easter* (1915).

FISHER, ISOBEL HUME. *The Pursuit and Other Poems.*

FLEMING, LUCIA WILLIS. *My Wreath of Blue and Other Poems.*

FALCONER, HUGH. *Merrie Carlisle and Poems of Tradition.*

FAIRFAX, GRIFFYTH. *The Horns of Taurus* (1914). *Side Slips* (1914). *The Temple of Janus* (1917). *Carmina Rapta* (1919). *Mesopotamia : Sonnets and Lyrics* (1919).

FLECKER, JAMES ELROY.

[The work of this poet stands almost by itself to-day as the production of a man who believed the basis of all verse to be *craftsmanship*. He declared himself a disciple of the French " Parnassian " school. He took his art very seriously and honestly. No poem appeared in print until he had assured himself that it was as finely polished and chiselled as was consistent with its subject ; and the imagery represented the idea as exactly as was possible through the medium of words. This definiteness of form and rhythm is conspicuous in his later work. *The Old Ships* and *The True Paradise* are as gracefully sculptured as a Greek marble. *The Golden Journey to Samarkand* reproduces the atmosphere—

dust, dirt, smell and beauty of an Oriental pilgrimage. Flecker's influence on the " young " poetry of to-day is too evident to be calculated.]

The Bridge of Fire (1907). *Thirty-Six Poems* (1907). *Forty-Two Poems* (1911). *The Golden Journey to Samarkand* (1913). *The Old Ships* (1915). *Collected Poems* (1916). *Selected Poems* (1918).

FYLEMAN, ROSE.

[Pleasant, harmless verse for children. None of this work can be of any permanent value, as it makes the usual mistake of descending to the child's level.]

Fairies and Chimneys (1918). *The Sunny Book* (1918). *The Fairy Green* (1919).

FORDE, H. A. *The Fruit of the Spirit* (1919).

FRIEDLANDER, V. H. *A Friendship and Other Poems* (1920).

FORDHAM, M. C. *Some Verses* (1919).

FRESTON, REX. *The Quest of Beauty* (1915). *The Quest of Truth* (1916). *Collected Poems* (1916).

FREEMAN, JOHN.

[It is easier to say of John Freeman that his style is good, than to read his poems for the pleasure that style may give. There is no doubt the volume of content is disproportionate to, which is to say, in excess of, the bulk of emotional value.]

Idylls of Arcadia (1901). *Twenty Poems* (1909). *Fifty Poems* (1911 and 1916). *Stone Trees* (1916). *Presage of Victory* (1916). *Memories of Childhood* (1918). *Poems New and Old* (1920).

FOX, MOIREEN. *Liadain and Curithir* (1916).

FABER, GEOFFREY. *Interflow* (1915). *In the Valley of Vision* (1918).

FAE, JYOS. *Love Blossoms* (1915).

FOULKE, W. D. *Lyrics of War and Peace* (1916).

FORDHAM, E. W. *Songs of the Specials and Other Verses* (1916).

FROGLEY, C. H. *The Morning's Cup and Other Poems* (1912). *A Voice from the Trees* (1915).

FERGUSON, JOHN. *On Vimy Ridge* (1917).

FAUSSETT, HUGH L'A. *Youth and Sensibility* (1917). *The Lady Alcuin* (1918).

FERGUSON, D. FERGUS. *War Verses* (1918).

FLOWER, ROBIN. *Eirè* (1910). *Hymenæa* (1918).

FLETCHER, J. S. *Leet Livvy* (1909 and 1919).

FERGUSON, ELSPETH. *Celtic Designs* (1919).

G.

GOLDRING, DOUGLAS.

[Clever, definite and sincere impressions of street scenes in London and elsewhere. This poet is acutely conscious of the influence of environment on temperament.]

A Country Boy and Other Poems (1910). *Streets* (1912). *In the Town* (1916). *On the Road* (1916).

GIBSON, WILFRID WILSON.

[The stages of Mr. Gibson's development are most interesting as a keynote to the psychology of the literary mind He began with commonplace but ornamental verse, tried hard to find his bent and became interesting ; worked it so hard that he exhausted it, and has now relapsed into his first stage without that " exquisiteness " that characterises the young poet.]

The Nets of Love (1900). *The Queen's Vigil* (1900). *Urlyn the Harper* (1900) *The Golden Helm* (1903). *On the Threshold* (1907). *The Stonefold* (1907). *The Web of Life* (1908). *Akra the Slave* (1910). *Daily Bread* (1910). *Womenkind* (1911). *Fires* (1912). *Borderlands* (1914). *Thoroughfares* (1914). *Battle* (1915). *Friends* (1916). *Stonefolds* (1916). *Livelihood* (1917). *Whin* (1918). *Twenty-Three Selected Poems* (1919). *Home* (In preparation).

GERALD, A. F. *Songs of Rest* (1911). *In Grey and Gold* (1913).

GREGORY, PADRIAIC. *Ulster Folk* (1912). *Old World Ballads* (1913). *Love Sonnets* (1914). *Ulster Songs and Ballads. Ireland : A Song of Hope* (1917).

GREGORY, OCTAVIA. *A Garden Enclosed* (1911 . *Dreams of Arcady* (1913). *Apples of Gold* (1916).

GARDINER, MARY. *Plain Themes* (1913).

GURNEY, DOROTHY FRANCES. *Poems* (1913). *A Little Book of Quiet* (1915).

GOODWIN, C. *The Feast of the Universe.*

GRAY, E. M. *Alamo and Other Verses* (1898). *A Vision of Reconcilement* (1913).

GRAY, ELEANOR. *Eos and Other Poems* (1907). *General Booth and the New Warfare* (1907). *Peter of Cortona* (1909). *A Modern Prophet and Other Poems* (1912).

GLEADOW, PHYLLIS. *Philomelia* (1913).

GOLDIE, V. TAUBMAN. *Escapades* (1900). *Ballads and Burdens* (1914).

GARTH, CECIL. *The Fool's Signet* (1910). *The Song of the Five and Other Verses* (1914).

GURNETT, JOHN J. *Reveries* (1914).

GALES, R. L.

[Distinguished mystical ballad poetry that reproduces a mediæval atmosphere in a most skilful manner.]

David in Heaven (1914). *Ballads and Carols* (1914). *Skylark and Swallow* (1920).

GRAHAM, NORA. *Love Songs* (1914).

GOLDRING, MAUDE. *The Country of the Young* (1914).

GIBSON, HELEN W. *Seen from the Hill* (1909). *The Days of Our Years* (1914).

GURDON, JOHN. *Evinna* (1903). *Dramatic Lyrics* (1906). *Enchantments* (1912).

GARROD, H. W. *Galileo* (1901). *Oxford Poems* (1912). *Worms and Epitaphs* (1919).

GALE, NORMAN. *A Country Muse* (1892). *Orchard Songs* (1893). *A Verdant Country* (1893). *Cricket Songs* (1894). *Songs for Little People* (1896). *More Cricket Songs* (1905). *Song in September* (1912). *Collected Poems* (1914).

GALSWORTHY, JOHN.

[Verses by the well-known playwright.]

Moods, Songs and Doggerels (1912).

GREENE, GEORGE A. *Dantesques* (1903). *Songs of the Open Air* (1912).

GRAHAM, MURIEL ELSIE. *A Mere Song* (1900). *Vibrations* (1918).

GOSSE, EDMUND.

[Until recently librarian of the House of Lords. The friend of all the great Victorians. Biographer, critic and literary historian. His own poems are in the tradition. Such young poets as have lost faith should study him. His book, *Father and Son*, is by far his best work.]

King Erik (1876). *The Unknown Lover* (Drama) (1878). *New Poems* (1879). *Firdausi in Exile and Other Poems* (1885). *Hypolympia; or, The Gods in the Island* (1887). *In Russet and Silver* (1894). *The Autumn Garden* (1909). *Collected Poems* (1911). *On Viol and Flute* (1916).

GOULD, GERALD.

[Charming lyrics in the manner of the past are contained in the first three books. *Monogamy* shows a direct advance in style and in method of "handling" a subject. It was not to be suspected that the author of *My Lady's Book* had the definite knowledge of sexual psychology apparent in the poems in *Monogamy*.]

Lyrics (1906). *Poems* (1911). *My Lady's Book* (1913). *Monogamy* (1918). *The Happy Tree and Other Poems* (1919).

GOLDEN, G. *Backgrounds* (1917).

GALLETLEY, L. *The Call of the Miles* (1915). *The Mountain's Vision* (1920).

GRANT, SYBIL. *Founded on Fiction* (1913). *Dreamsongs* (1915).

GILBERT, BERNARD. *Lincolnshire Lays* (1911). *Farming Lays* (1914). *Gone to the War* (1915). *War Workers* (1916). *Rebel Verses* (1918). *Back to the Land* (1919).

G. A. F. *Mater Dolorosa.*

GIBSON, R. D. *Nothing But Eyes to Weep With* (1916).

GRAVES, ROBERT.

[A product of the war. Light verse of the nursery rhyme variety. Occasionally there is a genuine old ballad feeling that makes insignificant work attractive. The three books already published show him still in the chrysalis stage.]

Over the Brazier (1915). *Fairies and Fusiliers* (1917). *Country Sentiment* (1920).

GERALD, IANTHE. *The Road of Life* (1915).

GRAHAM, H. J. C. *Misrepresentative Men* (1905). *Misrepresentative Women* (1906). *Canned Classics* (1911). *The Motley Muse* (1913). *Rhymes for Riper Years* (1916).

GRANTHAM, S. *Through Tears to Triumph* (1914). *Silent Songs* (1915).

GRAVES, A. F. *Clytemnestra* (1903). *The Long Retreat* (1915). *The Turn of the Tide* (1916).

GREEN, RUSSELL. *Venice* (1916).

GARSTIN, CROSBIE. *Vagabond Verses* (1917).

GURNER, R. *War's Echoes* (1917).

GRAHAM, A. M. *Deeps and Shallows* (1918).

GRENSIDE, DOROTHY. *Open Eyes* (1917). *Green Ways* (1919).

GOLDING, LOUIS. *Sorrow of War* (1919).

GURNEY, IVOR. *Severn and Somme* (1917). *War's Embers* (1919).

GATES, S. BARRINGTON. *Cargo* (1918).

GILSON, HIBBART. *Uninspired Verse* (1917). *Sunshine* (1918). *The Hidden Splendour* (1919).

GARSTANG, W. *The Return to Oxford* (1919).

GLOVER, KENNETH. *Poems : Grave and Gay* (1919).
GREEN, A. E. *Idylls of the Homeland* (1920).
GLEESON, DESMOND. *Songs of Saints and Singers* (1920).
GUEST, EDGAR. *Sunny Songs* (1920).
GIBSON, ROWLAND R. *The Lamp of Freedom* (1919).

H.

HARDY, THOMAS.

[There is no point in discussing the works of Thomas Hardy in a bibliographical note as his poems will endure so long as the English language lasts.]

Poems of Past and Present (1895). *Wessex Poems and Others* (1895). *Time's Laughing-Stocks* (1909). *The Dynasts* (1910). *Satires of Circumstance* (1914). *Selected Poems* (1916). *Moments of Vision and Other Miscellaneous Verses* (1917). *Collected Poems* (1919).

HARE, KENNETH. *The Green Fields* (1911). *Three Poems* (1916). *Sir Gawayne and the Green Knight* (1918).
HASLAM, W. J. E. *Verses* (1911).
HOLMES, EDMUND G. A. *The Silence of Love* (1899). *The Triumph of Love* (1902). *The Creed of My Heart* (1912). *Sonnets to the Universe* (1918).
HENTY, E. A. *Australian Idylls and Other Poems.*
HERDER, ALEXANDER VON. *Jesus of Nazareth* (1912).
HOLDEN, E. M. *Songs of Christine* (1901). *Songs at Dawn* (1904). *Argemone* (1906). *Israfel* (1908). *Æone* (1911). *Cleon : A Poem* (1912). *A Song of Birth and Death* (1914). *A Peal of Bells* (1916). *By Shakespeare's Shrine* (1917).
HEWLETT, MAURICE. *A Masque of Dead Florentines* (1895). *Songs and Meditations* (1896). *Pan and the Young Shepherd* (1898). *Artemision* (1909). *The Agonists* (1911). *Helen Redeemed* (1913). *Singsongs of the War* (1914). *Gai Saber* (1916). *The Song of the Plow* (1916). *The Loving History of Peridore and Paravail* (1916). *A Village Wife's Lament* (1918). *Flowers in the Grass* (1920).
HEATH, ROGER. *Achilles* (1911). *Beginnings : Verses* (1913).
HOOLEY, TERESA. *Verses* (1912). *Gloom and Gleam* (1913).
HODGSON, RALPH.

[Those who say dismally that there is no poetry to-day to compare with the great work of the past are advised to read Ralph Hodgson's poems. They will find in him the real descendant of all the " great " poets. He brings a freshness of mind, a wealth of language and imagery, and a sustained power of expression such as have seldom been equalled in all the centuries of English poetry. He is entirely modern in spirit and writes in the language of the day. He gives the lie to those who believe there is nothing more to be done with the old forms. As long as poetry lasts these poems will remain.]

The Last Blackbird (1907). *Eve and Other Poems* (1913). *The Mystery* (1913). *The Song of Honour* (1914). *The Bull* (1914). *Poems* (containing the last four) (1917).

HALL, W. ROBERT. *Glimpses of the Unseen* (1913). *Towards Freedom* (1918). *The Heart of a Mystic* (1919).
HUXLEY, HENRIETTA A. *Poems* (1913).
HUTCHESON, WILLIAM. *Valley Song and Verse* (1913).
HESELTINE, MICHAEL. *Poems* (1913).
HILL, MURIEL. *Wimple Wings* (1917).

HERBERT, A. P. *Poor Poems and Rotten Rhymes* (1910). *Play Hours with Pegasus* (1912). *Half Hours at Helles* (1916). *The Bomber Gipsy* (1918).
HARVEY, G. R. *Comrade, My Comrade* (1919).
HEAD, HENRY. *Destroyers* (1919).
HOUSMAN, LAURENCE. *Bethlehem : A Nativity Play and Other Poems* (1902). *Selected Poems* (1908). *The New Child's Guide to Knowledge* (1911). *The Winners* (1915). *The Heart of Peace and Other Poems* (1918). *The Wheel* (1919).
HAMILTON, HELEN. *The Compleat Schoolmarm* (1917). *Napoo* (1918).
HOGBEN, JOHN. *Quips and Oddities* (1905). *The Highway of Hades* (1919).
HAMILTON, CLIVE. *Spirits in Bondage* (1919).
HEYWOOD, RAYMOND. *The Greater Love* (1919).
HAY, IRENE. *The Litany of the Sun* (1918).
HOPKINS, GERARD MANLEY. *Poems* (1918).
HERBERTSON, AGNES GROZIER. *The Quiet Heart* (1919).
HENDRY, HAMISH. *Red Apple and Silver Bells.*
HOGBEN, LANCELOT. *Exiles of the Snow and Other Poems* (1918).
HALL, MARGUERITE RADCLYFFE. *'Twixt Earth and Stars* (1906). *A Sheaf of Verses* (1908). *Songs of Three Counties* (1913). *The Forgotten Island* (1915). *Poems of the Past and Present.*
HARRIS, E. HOWARD. *An Exile's Lute* (1919).
HARDYMAN, MAITLAND. *A Challenge* (1919).
HANCOCK, SANDIUS. *King Alfred and Other Poems* (1919).
HARRIS, FELICIA D. *Poems* (1919).
HORNUNG, E. W. *The Young Guard* (1919).
[Verses by the Novelist.]
HOWITT, JOHN L. D. *In a Cottage and Other Verses* (1917).
HOWE, FRANK W. *Many Moods* (1919).
HOARE, E. GODFREY. *Dawn and Other Poems* (1920).
HENSLOW, GEOFFREY T. W. *Verses for Sundials* (1912). *Early Poems* (1912 and 1917). *Humorous Epitaphs* (1920).
HARMAN, E. G. *Poems* (1920).
HASLER, D. G. *Verses from France to the Family* (1919).
HORSFALL, EDITH. *In Sanctuary* (1907). *Greater Britain. From Dewy Youth to Snowy Age* (1913).
HODGE, H. S. VERE. *Pantoia : Poems* (1913).
HOLE, W. G. *The Master* (1913). *Men of Devon* (1916).
HARWOOD, W. H. *The Modern Poet and Other Poems* (1913).
HENDERSON, BERNARD W. *At Intervals* (1905). *At Oxford and Other Poems* (1913). *At Cambridge* (1919).
HODGE, H. B. H. *The Search for Semperswig* (1912).
HUBBARD, H. L. *Bethlehem* (1914). *Epiphanies* (1919).
HOOKHAM, PAUL. *The Conscience of a King* (1914).
HENDERSON, JANET E. *Plays and Poems* (1905). *Echoes* (1910). *The Doctor's Ride and Other Poems* (1913). *Two Kings and Other Poems* (1917).
HOLLEY, HORACE. *The Stricken King* (1913). *Creation* (1914).
HARRIS, EDITH E. *Unto the West and Other Poems* (1914).
HERRICK, E. *Portraits and Sketches* (1900). *Verse Pictures* (1900). *Dreams and Gables* (1911). *Studies and Portraits* (1913). *Sound Wings* (1914).
HAY, BINNIE. *Titine : A Dream Romance* (1914).

HANRAHAN, AGNES. *Aroun' the Boreens* (1914).

HUELIN, E. SCOTTON.

[This book in unrhymed free verse showed a distinct promise that has not yet been fulfilled. No later volume has been published.]

Poems (1914).

HENDERSON, W. E. B. *Poems* (1908). *Clipt Wings* (1910). *A Ballad of Women* (1913).

HUGER, M. D. *Adelicia of Louvain* (1916).

HUXLEY, ALDOUS.

[This verse is exceedingly clever and moreover gives indication that Mr. Huxley has the intellect and power of metrical expression that is so often lacking in most of the verse production of to-day. The young man of the past wore rose-coloured spectacles. Mr. Huxley's are liver coloured.]

The Burning Wheel (1916). *The Defeat of Youth* (1918). *Leda* (1920).

HARVEY, F. W. *A Gloucestershire Lad* (1916). *Gloucestershire Friends* (1917). *Ducks* (1919).

HAMMOND, I. *The Hundred Steps* (1913). *War Verses* (1915).

HARDY, OSWALD. *At Amisbühl* (1912). *In Greek Seas* (1917).

HOLLINS, DOROTHEA. *Poems* (1919). *The Quest* (1910). *Labour Songs.*

HUNT, G. U. *Lays of the Hertfordshire Hunt.*

HALL, E. VINE. *Songs and Lyrical Poems* (1908). *Last Line and Other Poems* (1916).

HOLMES, W. K. *Ballads of Field and Billet* (1915). *More Ballads of Field and Billet* (1915).

HYHAM, M. *Moods and Memories* (1916).

HOPWOOD, RONALD A. *The Old Way* (1917). *The Secret of the Ships* (1918). *The New Navy* (1919).

HULL, W. *Poems of Fantasy* (1912).

HODGSON, WILLIAM NOEL. *Verse and Prose in Peace and War* (1916).

HEYMAN, S. REID. *A Vagabond's Wallet* (1916). *A Vision of Immortality* (1917). *The Pool of Shere* (1918).

HARRISON, L. NIELD. *War and Other Poems* (1917).

HILL, B. *Youth's Heritage* (1917).

HASCHEL, B. *Behind the Firing Line* (1917).

HILL, ELEANORA DRANE. *Demeter* (1916).

HASTINGS, HAROLD. *The Heavenly Tavern* (1917). *Myrrh and Other Poems* 1919).

HASELDEN, PERCY. *In the Wake of the Sword* (1915). *Rhymes of Golden Days* (1917).

HOWITT, HENDERSON, MARY J. *In War and Peace* (1916).

HAMILTON, WILLIAM. *Modern Poems* (1917).

HENRYSON, R. *Poems* (1917).

HOUGHTON, C. *The Phantom Host* (1900). *The Tavern of Dreams* (1919).

HAKE, THOMAS GIBSON. *Tales and Parables* (1917).

HURRELL, WILLIAM E. *Poems : Lyrical, Dramatic and Heroic* (1898). *Pygmalion and Some Sonnets* (1898). *The Passionate Painter* (1918).

HALLIDAY, WILFRID J. *Refining Fires* (1917).

HUMPHREYS, ARTHUR JAMES. *The Seraphim (The Lion) : Part I.* (1917).

HALL, ARTHUR VINE. *South Africa and Other Poems* (1910). *The Submarine and the Aeroplane* (1917). *Round the Camp Fire* (1918).

Hodgson, William Hope. *Poems and "The Dream of X"* (1912). *The Calling of the Sea* (1920).

Hueffer, Ford Madox.

[It is one of the most remarkable features in the annals of modern poetry that Mr. Hueffer is unknown, unread and almost untalked about. His early poems have the true quality of the Folk Song. His gradual escape from a pre-Raphaelite use of the ordinary "song form" through various modern rhythmical developments to a style of free verse with certain rhyming *points d'appui*. These transitions constitute him a modern experimental poet. But in respect of individual atmosphere and the entire independence of his outlook and execution he resembles far more than most such poets of our time the type of big figure that is said to be extinct. He has a nimble imagination and extensive vocabulary and a courage and power to execute almost any kind of poem that his brain may design.]

Poems for Pictures (1900). *The Face of the Night* (1904). *From Inland* (1907). *Songs from London* (1910). *High Germany* (1911). *Collected Poems* (1913). *Antwerp* (1914). *On Heaven and Other Poems* (1918).

Hickey, Emily Henrietta. *Verse Tales* (1889). *Michael Villiers* (1891). *Poems* (1896). *Ancilla Domini* (1898). *Our Lady of May* (1902). *Later Poems* (1913).

Helston, John. *Songs of Aphrodite* (1914). *Lyric Earth* (1920).

I.

Ibbott, W. J. *Chosen Poems* (1915).

Inkster, Leonard. *Vale : A Book of Verse* (1912).

Irwin, Beatrice. *The Pagan Trinity* (1912).

Israelstan, Gerald. *Idle Moments* (1917).

J.

Jenkins, Arthur L. *Forlorn Adventurers* (1919).

Jenkins, Elinor. *Poems* (1915).

Jacob, Violet.

[Excellent modern ballads.]

Verses (1905). *Songs of Angus* (1915).

Jennings, William. *The Dramatic Poem of Job* (1912).

John, Edmund. *The Flute of Sardonyx* (1913). *The Wind in the Temple* (1915). *Symphonie Symbolique* (1919).

Johnson, Donald F. Goold. *Poems* (1919).

Johnson, W. M. *Four Epics of Life* (1915).

Johnstone, G. Murray. *The Avengers* (1918).

Jones, E. B. C., and C. Johnson. *Windows* (1917).

Jones, Herbert. *The Well of Being.*

Jourdain, M. *Poems* (1911).

Judd, Francis Arthur. *The Monarch of the Fenland.*

Judd, Francis A. *Under the Swedish Colours.*

K.

Keary, W. C. *Religious Hours* (1916).

Kennedy, Herbert. *Verses* (1912).

KNIGHT, MARCIA. *Milestones : Songs from an Old House* (1911).

KNOX, E. V.

[Excellent comic verse by a contributor to *Punch*.]

The Brazen Lyre (1911). *A Little Loot* (1919).

KIPLING, RUDYARD T.

[These poems are too well-known to need comment. From a literary point of view they are bad ; from the " Northcliffe " point of view they fill a public need.]

Departmental Ditties (1890). *Barrack Room Ballads* (1892). *The Seven Seas* (1896). *The Five Nations* (1903). *The Dead King* (1910). *Three Poems* (1911). *Collected Verse* (1912). *Twenty Poems* (1918). *Songs from Books. The Years Between* (1919).

KNIGHT, ALFRED ERNEST. *Philistia and a Soul* (1912). *Lyria Christi* (1915).

KING, CLIFFORD. *" The Royal Pearl " and Other Poems* (1894). *Poems* (1899). *Poems* (1912).

KENDALL, GUY. *The Sunlit Way and Other Poems* (1908). *Castle Building and Other Poems* (1912). *The Call and Other Poems* (1918).

KINDER, MARTIN. *The Adventurous Year* (1913).

KITCHIN, CLIFFORD. *Poems and Verses* (1913).

KENNEDY, H. E., and C. MICHELL. *The Elizabethan Voyagers and Other Poems* (1913).

KING, H. R. *Sonnets* (1913).

KNIBBS, GEORGE HANDLEY. *Voices of the North and Echoes of Hellas* (1913).

KEIGWIN, R. P. *Lanyard Lyrics* (1914). *Lyrics for Sport* (1917).

KILBURN, HARRIET MASON. *The Sign of the Tree* (1913).

KAUFMAN, HERBERT. *The Song of the Guns* (1914). *The Waiting Woman* (1915). *The Heil Gate of Soissons* (1915).

KETTLE, T. M., and S. GWYNNE. *Battle Songs for the Irish Brigade* (1915). *Poems and Parodies* (1916).

KEY, HELEN. *Broken Music* (1900).

KENYON, E. B. *An Offering* (1917).

KING, H. R. *The Syrian Soldier and Other Poems* (1916).

KERR, R. J. *The Tulip Tree and Other Poems* (1906 and 1918).

KEMPE, DOROTHY. *Mary in the Wood.*

KIRCHBERGER, A. *Day-Springs* (1919).

KERR, R. WATSON. *War Daubs* (1919).

KITCHIN, C. H. B. *Curtains.*

KELLEHER, D. L. *Poems* (1911). *Cork's Own Town* (1919).

KAVANAGH, ETHNA. *The Priest of Isis* (1920).

L.

LYSAGHT, SIDNEY ROYSE.

[An almost unknown poet of great skill and fertility of imagination. His most interesting poems treat of thoughts and events of early childhood and boyhood.]

Poems of the Unknown Way (1901). *Horizons and Landmarks* (1911).

LEFEBVRE, D. *The Lone Trek* (1911).

LOMAX, JOHN A. *Cowboy Songs* (1911).

LUTYENS, W. E. *Poems* (1912). *Our Lady Seeks Elizabeth* (1917). *Spiritual Songs* (1917).

LINNELL, OLIVE. *Songs of Love and Nature* (1912). *Songs of Sunshine* (1913). *Gleams* (1918).

LAWRENCE, M. *Songs of Childhood and Other Verses* (1913).

LAWRENCE, D. H.

[Erotic poet of the modern intellectual school of eroticism. Contrary to the usual custom, he seldom allows his head to control his heart. In most love adventures he has to tell his readers *all*, and, for this reason, the most innocuous and harmless objects become portentous and terrible agents of sexual excitement, *vide The Snapdragon*.]

Love Poems and Others (1913). *Amores* (1916). *Look! We Have Come Through* (1917). *New Poems* (1918).

LEIGH, MABEL CONSTANCE. *Love Songs and Verses* (1913).

LORIMER, EMILIA STUART.

[Her book gave indications of a capacity for the use of words and word combination of a most exceptional kind. It was published seven years ago and as nothing has followed we fear the spring has run dry.]

Songs of Alban (1912).

LEGGE, A. E. J. *Town and Country Poems* (1900). *Land and Sea Pieces* (1904). *The Pilgrim Jester* (1908). *The Silver Age* (1911). *A Symphony and Other Pieces* (1913).

LETTS, W. M.

[Interesting Irish poet.]

Songs from Leinster (1913). *Hallow E'en* (1916).

LYSTER, LYNN. *Ballads of the Veld Land* (1913).

LEATHAM, EDITH RUTTER. *Lyrics and Poems* (1913).

LANE, S. F. B. *Svold: A Norse Sea Battle* (1914).

LE GALLIENNE, RICHARD.

[Made a reputation in the 'nineties, we imagine, for his attractive personality, as looking back twenty years we cannot find any reason for any publicity of any kind.]

R. L. Stevenson and Other Poems (1895). *Omar Repentant* (1908). *New Poems* (1909). *The Lonely Dancer* (1913). *The Silk-Hat Soldier* (1915).

LAW, R. H. *The Moorland Sanctuary* (1914).

LYNCH, ARTHUR. *A Koran of Love and Other Poems* (1894). *Our Poets!* (1894). *Prince Azreel* (1911). *Sonnets of the Banner and the Star* (1914).

"LUCILLA." *Songs of Lucilla* (1901). *Sonnets* (1911). *Sonnets: Second Series* (1911).

LAW, ALICE. *Imaginary Sonnets of Tasso to Leonora* (1900). *Songs of the Uplands* (1908). *Cupid and Psyche* (1919).

LEE, JOSEPH. *Poems: Tales of Our Town* (1910). *Ballads of Battle* (1916). *Work-a-day Warriors* (1917).

LASH, A. H. *Dawn and Other Sacred Poems* (1916). *Things Unseen and Other Sacred Poems* (1919).

LYSAGHT, EDWARD. *Irish Eclogues* (1915).

LULHAM, H. *Devices and Desires* (1904). *Songs from the Downs and Dunes* (1908). *The Other Side of Silence* (1915).

LODGE, OLIVER W. F. *Poems* (1915). *Six Englishmen* (1915).

LORE, R. *Poems* (1916).

LEDWIDGE, FRANCIS.

[Irish poet discovered by Lord Dunsany. His lyrics are sincere and have a sweetness of phraseology.]

Songs of the Fields (1916). *Songs of Peace* (1917). *Last Songs* (1918). *The Complete Poems of* (1919).

L. D. O. *Songs of a Subaltern* (1915).

LYONS, J. *Sons of the Empire* (1916). *Gleam o' Pearls* (1919).

LIVESAY, F. R. *Songs of Ukraina* (1916).

LEA, D. H. *Stand Down* (1917). *A Number of Things* (1919). *Dione : A Spring Medley* (1919).

LITTLE, P. F. *Thermopylæ and Other Poems* (1915).

LESLIE, SHANE.

[Irish poet. His production is small considering the capacity shown in his two published books. It is to be hoped that he will do more in the future as he is one of the most promising of the latter-day Irish poets.]

Songs of Oriel (1908). *Verses in Peace and War* (1916).

LONG, W. *The World's War* (1917).

LARMINE, VERA, and M. RIVERS, *Out of the East* (1916).

LANG, H. G. *Unpretentious Rhymes* (1915). *Simple Lyrics* (1917). *Simple Nature Songs* (1918).

LYNAM, C. C. *The Log of the "Blue Dragon"* (1911). *Songs of the "Blue Dragon"* (1917).

LORRAINE, ELSA. *Brocade : Sonnets* (1911). *Triptych* (1918).

LOOKER, SAMUEL. *Songs of the Wayside* (1916). *Slaves of the Sword* (1917). *Thorns and Sweetbriar* (1917). *A Lover's Rosary* (1918). *Dawn and Sunset Gold* (1920).

LYON, P. H. B. *Songs of Youth and War* (1918). *France : the Newdigate Prize Poem* (1919).

LOW, BENJAMIN R. C. *The House That Was and Other Poems* (1915). *The Pursuit of Happiness* (1919).

LAMB, T. A. *T.N.T. Tales* (1918).

LYSTER, MARGARET. *Poems of Incompleteness* (1917).

M.

MASEFIELD, JOHN.

[Three personalities are revealed in the works of Mr. Masefield—the poet, the reformer and the seaman. In his first book of poems he was both poet and seaman ; later the seaman became subsidiary to the reformer but never disappeared altogether. His belief in the beauty that inhabits man and the universe, and his desire to be of use in the world are the driving impulses of his poetry. His narrative poems are better than contemporary prose fiction ; some of them contain passages of startling beauty. There is no space here to discuss his art in detail. It is only possible to express a strong belief in his powers, and to recommend him to the reading public of to-day.]

Ballads (1900 and 1910). *Salt Water Ballads* (1902). *Ballads and Poems* (1910). *The Everlasting Mercy* (1911). *The Widow in the Bye-Street* (1912). *The Daffodil Fields* (1913). *Dauber* (1913). *Philip the King and Other Poems* (1914). *Good Friday* (1916). *Sonnets and Poems* (1916). *Lollingdon Downs* (1917). *A Poem and Two Plays* (1919). *Reynard the Fox* (1919). *Enslaved and Other Poems* (1920).

MEYNELL, ALICE.

[Purity, Chastity and Hope are the keynotes of this work. Mrs. Meynell gained a big reputation at the close of the last century, but on reading her verse to-day one is impressed with the marvellous manner in which she has carried on the tradition of writing, " of life as it is not." Life, as shown in her poems, appears to be a colourless combination of circumstances with nothing behind or before. We are conscious of a long level road, on either side of which Body and Soul walk. They never meet, for Soul fears the pollution of Body. " She holds her little thoughts in sight, Though gay they run and leap."

Preludes : Poems (1875). *Poems* (1893). *Later Poems* (1902). *Collected Poems* (1913). *The Shepherdess and Other Poems* (1914). *A Father of Women* (1917).

MACNAUGHTEN, HUGH. *Verse, Ancient and Modern* (1911).

MOIR, CHARLES. *Survivals* (1912).

MOORE, WILLIAM. *Harp from the Willows* (1895). *Nocturnes* (1898). *Eyes in Solitude* (1900). *New Poems* (1904). *The Holy Will* (1906). *The Fags and Other Poems* (1912).

MCCLYMONT, J. R. *Metrical Romances and Ballads* (1912).

MACDONALD, MARGARET. *The Poet's Calendar and Other Verses* (1911).

MACGILL, PATRICK.

[A poet of the " people " who tells truthfully in hard, conventional verse of the struggles and tribulations of the poor, particularly of the small half-timer.]

Songs of a Navvy (1911). *Songs of the Dead End* (1912). *Soldier Songs* (1916).

MACKERETH, JAMES. *Lays of Love and Liberty* (1897). *The Force of Fate* (1899). *In Grasmere Vale* (1907). *The Cry on the Mountain* (1908). *When We Dreamers Wake* (1909). *A Son of Cain* (1910). *In the Wake of the Phœnix* (1912). *On the Face of a Star* (1913). *Iolaus* (1913). *The Red, Red Dawn* (1917).

MIDDLETON, A. SAFRONI. *The Castle by the Sea* (1912). *Bush and Sea Rhymes* (1914). *Tin Waddels and Other Stories of Many Lands* (1918).

MIDDLETON. RICHARD.

[Committed suicide at an early age, which gave his books more prominence than they would otherwise have deserved. He occasionally presents a vivid picture, but usually indulges in morbid wanderings that are only interesting to the " elect."]

Poems and Songs (1912). *Poems and Songs : Second Series* (1912). *Monologues* (1913).

MACFIE, RONALD CAMPBELL. *Granite Dust* (1892). *New Poems* (1904). *The Titanic : Ode* (1912). *Valdimar and Other Poems* (1913). *War* (1918). *Odes and Other Poems* (1919).

MEYNELL, WILFRID. *Verses and Reverses* (1912). *Rhymes with Reason* (1918).

MASTERMAN, LUCY. *Poems* (1913).

MUIRHEAD, JOHN SPENCER. *The Quiet Spirit* (1913).

MALLOCH, GEORGE RESTON. *Lyrics and Other Verses* (1913). *Poems and Lyrics* (1916).

MATHESON, ANNIE. *Love's Music and Other Poems* (1894). *Love Triumphant* (1898). *Selected Poems, Old and New* (1899). *Roses' Leaves and Old Rhymes* (1918). *Maytime Songs.*

Mitchell, Susan L.

[These poems should be read by all persons with a sense of humour. Excellent satirical and human verse.]

The Living Chalice (1906 and 1913). *Aids to the Immortality of Certain Persons in Ireland* (1913).

Macewen, Margaret. *Narcissus : A Poem* (1913).

Magraw, J. E. *Attempts at Verse* (1915).

Moore, Bernard. *A Cornish Haul* (1916). *Cornish Catches* (1918). *Cornish Chorus* (1919).

Mulholland, R. *Dreams and Realities* (1916).

Manning, Frederick. *Poems* (1910). *Eidola* (1917).

Morgan, Evan. *Fragments* (1916). *Gold and Ochre* (1917).

Mallett, B. *Freedom Songs* (1916).

Malaher, Bruce. *A Legend of Wicklow* (1915).

Morison, B. G. *Life : A Poem* (1915).

Mackaye, Helen. *London One November* (1915).

Maquarie, Arthur. *The Meaning of Love* (1916).

Meyerstein, E. H. W. *Ode to Truth* (1915). *Three Odes* (1915). *Witches' Sabbath Symphonies* (1916). *Black and White Magic* (1917). *Symphonies : Second Series* (1919).

Moffatt, Warneford. *Ode on the Canadian Soldiers Who Fell Near Ypres* (1916).

Macartney, C. A. *Poems* (1915).

Melliar, A. Foster. *Poems* (1916). *I Take the Road* (1917).

Mason, Walt. *Horse Sense* (1916). *Rippling Rhymes* (1916).

Mirlees, Hope. *Paris : A Poem* (1920).

Macleod, Irene Rutherford. *Songs to Save a Soul* (1915). *Swords for Life* (1916). *The Darkest Hour* (1918).

Mitchell, A. G. *The Sacred Nine* (1916). *War Songs* (1916).

Mitchell, F. L. *Songs of Protest* (1915).

McQuilland, L. J. *A Song of the Open Road* (1918).

Maclean, M. *Songs of a Roving Celt* (1916). *From Croft and Clachan* (1919).

Maynard, C. L. A. *True Mother* (1916). *Watching the War* (1916).

Matthews, A. *Under the Open Sky* (1916).

Mallett, J. M. *The Writing on the Wall* (1915).

Mather, M. P. *The Yellow Butterfly* (1916).

Mathews, Werner. *Adolescence* (1917).

Maynard, Theodore. *Laughs and Whifts of Song* (1915). *Drums of Defeat* (1917). *Folly and Other Poems* (1918).

Mallett, Reddie. *Poems from Beyond* (1918).

Mayor, Beatrice. *Poems* (1918).

Morris, Phyllis. *Dandelion Clocks* (1917).

McHugh, Mary Frances. *Poems.*

Mackenzie, Ian. *The Darkened Ways* (1917). *Forgotten Places* (1919).

McCarthy, Bernard. *The Shadows of the Rose.*

Macdonagh, Thomas.

[Irish poet. Dull but well written verses. Chiefly interesting as the work of one of the leaders of the Irish Rebellion, shot in the spring of 1916.]

April and May, with Other Verse (1903). *Through the Ivory Gate* (1903). *When the Dawn is Come* (1908). *Songs of Myself* (1910). *Lyrical Poems* (1913). *Collected Poems* (1916).

MOR, EVAN. *Neige D'Antan* (1914).

MOSSCOCKLE, RITA. *Poems.*

MILLER, F. G. *The New Circe : Poems* (1914).

MOORE, T. STURGE.

[One of our best poets. He has a definite and well-balanced theory of the use of words and rhythm in poetry. He is always literary and intellectual. His feeling for drama is greatly evident in *A Sicilian Idyll.* His two last books are well suited to the young, as the simplicity and directness with which he presents his images and fancies bring him nearer to the child than the work of most professional writers of poetry for children.]

[*The Vine Dresser* (1899). *Aurelia* (1900). *Danaë* (1903). *Absalom* (1903). *The Centaur's Booty* (1903). *The Rout of the Amazons* (1903). *The Gazelles and Other Poems* (1904). *Pan's Prophecy* (1904). *Theseus, Medea and Lyrics* (1904). *To Leda and Other Odes* (1904). *The Little School* (1905 and 1917). *Mariamne* (1911). *A Sicilian Idyll and Judith* (1911). *The Sea is Kind* (1914). *The Powers of the Air* (1920).

MURSELL, WALTER A. *Afterthoughts : Poems.*

MARTIN, CLARA L. *From the Lowest Slopes* (1914).

MACKELLAR, DOROTHY. *The Witch Maid and Other Verses* (1914).

MARRIOTT, H. P. FITZGERALD. *The Reveille : Varied Verse.*

MAQUARIE, ARTHUR. *A Rhapsody for Lovers* (1915).

MUGGE, MAXIMILIAN. *Darts of Defiance* (1913).

MACAULAY, ROSE.

[Impressionistic verse of the Cambridge school. Principally concerned with that other world the existence of which we only guess between sleeping and waking. Her work is extremely forcible and direct as she does not wonder at her discovery, but treats it as fact. There is distinct influence of De La Mare ; not being imitative, but suggestive, this influence need not be remarked upon.]

The Two Blind Countries (1914). *Three Days* (1919).

MONRO, HAROLD.

[One of the most original poets of the time. He stands almost alone to-day in his preoccupation with the reality of the relation of man to the earth from which he came. In his early books this thought was firmly suppressed by the force of a merely ornamental and poetic diction ; afterwards rejected in favour of " human " interests. In *Before Dawn* it was recognised but was not sufficiently powerful to prevent its being covered by a thin veil of mysticism. *Children of Love* saw it bursting its shell, and in *Strange Meetings* it escaped right out into the open and took possession of his mind. This discovery of his fundamental belief enabled him to control his rhythms so that they were always subservient to, and expressive of, the value of their emotional content. In *Trees,* for instance, it enables him to reach a height of exultation that hardly would have seemed possible in the author of *Before Dawn,* who, however original may have been his ideas, did not entirely succeed. From the technical point of view the last two books are the most interesting, showing as they do the poet in full possession of his mind.

Poems (1906). *Judas* (1908). *Before Dawn* (1911). *Children of Love* (1914). *Trees* (1915). *Strange Meetings* (1917).

MEW, CHARLOTTE.

[Undoubtedly one of the best poets of the century. The possessor of the rarest gift in these days of crowded book production—a perfect sense of the economy of words. She writes as it were the essence, never the solution of an idea. Most poets would have made five or six books out of the seventeen poems that go to make up this volume of 40 pages, each one of which is distinguished by remarkable directness of expression, force of imagery and keen feeling for drama. The title poem in 46 lines gives a psychological study that would have made a full six shilling novel if written by a novelist. There are expressions and images in almost every case that startle one with the force of the personality they reveal. It is most curious that a writer of such depth, insight and sympathy should have produced so little. We hope that the small quantity so far published is but a foretaste of much to follow. The next book is anxiously awaited : it is more than time for another.

The Farmer's Bride (1916).

MITCHELL, GEORGE H. *Sailortown* (1917).

MILES, SUSAN. *Dunch* (1916).

MITCHELL, E. B. *Exmouth School* (1916).

MARSH, F. *The Rival Bards* (1908). *Labourer on Mount Helicon* (1917).

MAITLAND, F. *Poems* (1917).

MARTIN, G. CURRIE. *Poets of the Democracy* (1917).

MORGAN, VAUGHAN. *Poems and Plays* (1917).

MCKENZIE, E. MARJORIE. *Poems.*

MAIL, M. *Our Wounded.*

MCALERNEY. *The Magic Cup and Other Poems.*

MORRIS, FRANCIS ST. VINCENT. *Poems* (1917).

MACENTEE, J. F. *Poems.*

MURRAY, CHARLES. *Hamewith* (1900). *The Sough o' War* (1917).

MITCHELL, G. *Sussori Viatoris* (1916).

MANN, HAMISH. *A Subaltern's Musings* (1918).

MCLAREN, W. F. DE BOIS. *Word Pictures of War.*

MANN, A. J. *Balkan Fancies* (1919).

MARTIN, E. LE BRETON. *The Glow of Life* (1919).

MALCOLM, IAN. *Stuff—and Nonsense* (1919).

MUDGE, E. C. *Songs of a Shiny Sergeant* (1919).

MEGROZ, R. *Personal Poems* (1919).

MAXWELL, G. S. *Rhyymes of a Motor Launch* (1919).

MCCRAE, JOHN. *In Flanders Field* (1919).

M., G. A. *Six Satires* (1919).

MANSFIELD, H. G. *By Jaffa Way* (1920).

MACCOLL, DUGALD SUTHERLAND. *Bull and Other War Verses* (1919).

MACNAUGHTEN, OLIVE. *Verses by the Wayside.*

MOND, HENRY. *Poems of Dawn and the Night* (1919).

MACNAMARA, RACHEL SWETE. *The Little Book of Dew* (1920).

MACLEOD, JOHN. *Macedonian Measures and Others* (1920).

MATHERS, E. POWYS. *Black Marigolds* (1919).

MARTIN, EVA. *Poems. The White Road* (1920).

Moor, Anita. *Roundels and Rhymes* (1919).
Moss, Avril. *Poppies and Other Poems* (1919).
Meynell, Viola. *Verses* (1919).
Mott, Elizabeth. *Dryad's Trove* (1919).
McNair, Marjorie. *Poems* 1918–1919 (1920).
Mansell, E. Lloyd. *Moods and Lyrics* (1920).
McKenzie, Dan. *Pride o' Raplock* (1920).

N.

Newbolt, Henry.

[The ideal poet of the public school tradition without the brutality of outlook that usually characterises such work. No poet to-day moves us as can Sir Henry Newbolt with a ballad of the past. His unaffected unhysterical passion for his native land never perverts his point of view. He is always a poet, never a poseur. Genuinely stirred by tales of adventure he never fails to stir his readers. Refreshing and natural.]

Mordred : A Tragedy (1895). *Admirals All* (1896). *The Island Race* (1898). *The Sailing of the Long Ships* (1902). *Clifton Chapel* (1908). *Songs of Memory and Hope* (1909). *Collected Poems* (1911). *Poems New and Old* (1912). *Drake's Drum* (1914). *St. George's Day and Other Poems* (1918).

Noyes, Alfred.

[A patriotic poet with none of the virtues of Sir Henry Newbolt. He feels he should be stirred by the story of Drake, so writes an immense epic trying to prove that he is. He has all the tricks of the professional poet. He is sentimental and artificial. He adds nothing to the poetry of the past, which he echoes and re-echoes in his own work. *The Highwayman* and a few of his other poems make very successful recitations.

The Loom of Years (1902). *The Flower of Old Japan* (1903). *Poems* (1904). *The Forest of Wild Thyme* (1905). *Drake : An English Epic* (1906). *Forty Singing Seamen* (1907). *The Enchanted Island* (1909). *Collected Poems : Vols.* 1 *and* 2 (1910). *The Carol of the Fir Tree* (1913). *Tales of the Mermaid Tavern* (1913). *The Wine Press* (1913). *Rada : A Belgian Christmas Eve* (1915). *A Salute from the Fleet* (1915). *The Elfin Artist* (1920). *Collected Poems : Vol.* 3 (1920).

Naidu, Sarojini.

[Light lyrical, rather charming verse, by an Indian woman poet.]

The Golden Threshold. The Bird of Time. The Broken Wing (1917).

Nichols, Robert.

[A product of the war. Almost the best example of the professional poet, who is painfully self-conscious of his " mission " and determined to write as a " poet " should. His war poems convey the impression that he had his readers already in view and was striving for a certain effect. Some of his verse is so derivative that it cannot be taken seriously. The following is one of many examples of this :—

" Avaunt, mild-eyed Melancholy !
Welcome, Mirth and mænad Folly ! "

etc. A certain promise was indicated in a poem, *The Tower*, published in *Oxford Poetry* (1915) ; it has not been fulfilled, perhaps owing to the war, which has

given Mr. Nichols a far greater prominence than he would have otherwise attained. We fear this notoriety has made him anxious to produce in excess of his capacity.]

Invocation and Other War Poems (1915). *Ardours and Endurances* (1917). *The Assault* (1918). *Aurelia and Other Poems* (1920).

NIVEN, FREDERICK. *Maple Leaf Songs* (1917).

NESBITT, H. A. *Neuve Chapelle and Other Poems* (1916).

NORTON, GRACE FALLOW. *Little Gray Songs from St. Joseph's* (1912). *Roads* (1915).

NICHOLS, W. B. *Date Lilea* (1909). *The Eagle and the Pelican* (1911). *The Dream of Alfred* (1911). *The Song of Sharruk* (1916).

NICHOLSON, C. A. *Poems* (1907). *The Comfort Lady* (1917).

NICHOLSON, R. A. *The Don and the Dervish* (1912).

NORMAN, OSWALD. *Songs and Sonnets* (1904). *Friendship's Keepsake* (1908). *Sonnets* (1912).

NICHOLSON, D. H. S. *Poems* (1913).

NETTLE, GEORGE H. *Wheat from Tares : A Narrative Poem* (1913).

NICKAL, JOHN C. *The School Door* (1912). *The Teacher's Day* (1914).

NORTHCOTE, H. and M. A. *Edith Cavell's Last Thought* (1918).

NEARING, GUY. *The Far Away* (1917).

NEGUS, RAYMOND E. *The Lovers and Other Poems* (1917). *Margaret : A Poetical Exercise* (1918).

NIGHTINGALE, M. *The Babe's Book of Verse* (1918). *Verses Wise and Otherwise* (1918). *The Pipes of Pan* (1919). *Nursery Lays of Nursery Days* (1919).

NAPIER, MARGARET. *Songs of the Dead* (1920).

NEVINSON, HENRY W.

[Verses by the well-known war correspondent.]

Lines of Life (1920).

NADJA. *The Evergreen* (1911). *Love and War* (1915). *For Empire and Other Poems* (1916). *The Full Heart* (1919).

O.

OXENHAM, JOHN. *Bees in Amber* (1913). *All's Well* (1915). *The King's High Way* (1916). *The Vision Splendid* (1917). *The Fiery Cross* (1917). *Hearts Courageous* (1918). *All Clear* (1919).

OLIPHANT, E. C. *Chrysophrase.*

O'CONNOR, ARMEL. *Poems. The Exalted Valley. A Singer in Palestine.*

O'MAHONEY, N. T. *The Fields of Heaven* (1915).

O'BYRNE, CATHAL. *The Grey Feet of the Wind* (1917).

OUTRAM, G. *Legal and Other Lyrics* (1917).

O'LONGAN, S. *The Last Post* (1917).

OLSTON, M. *From the Heart of the Veldt* (1916).

OMAN, CAROLA. *The Menin Road and Other Poems* (1919).

ORDE, K. L. *Ball Room Ballads* (1914).

OPPENHEIM, EDWIN. *The Reverberate Hills* (1914).

O'SULLIVAN, SEUMAS. *An Epilogue to the Praise of Angus. The Rosses.*

OSBORNE, MARIAN. *Poems* (1914).

O'DONNELL, PETRONELLA. *The Sea King's Bride* (1912).

ORDE, HUBERT. *Poems of Peace and War* (1915).

PALMER, FANNY PURDY. *Of the Valley and the Sea and Other Verses* (1912). *Dates and Days in Europe* (1915).

PALMER, FREDERICK C. *Dilston : A Dream Vision* (1911). *Songs of the Borderland and Other Verses* (1912). *Seven Sea Sketches* (1916). *A Legend of Liberty* (1916).

PURNELL, CHARLES WILLIAM. *The Modern Arthur and Other Poems* (1913).

PLOWMAN, MAX. *First Poems* (1913). *The Golden Heresy* (1914). *A Lap Full of Seed* (1917).

PECK, R. B. *Perceptions* (1913).

PICKERING, J. E. *The King's Temptation* (1911). *The Cap of Care* (1912). *The Call of the Mountains and Other Poems* (1913).

PIKE, MARGARET ANNIE. *Phelim the Blind* (1913).

PEDERSEN, AMY SKOVGAARD. *Sea Dreams and Others* (1908). *Pagan : A Book of Verse* (1914).

PATTERSON, CLARA BURDETT. *The Dryad* (1914).

PRATT, TINSLEY. *Wordsworth at Rydal* (1897). *Persephone in Hades* (1899). *Harold the Saxon* (1900). *Wayfaring : Ballads and Songs* (1914).

PALMER, NETTIE. *The South Wind. Shadowy Paths.*

PALMER, MABEL G. *Life's Keynote and Other Poems* (1915).

PETRE, E. *Autumn Leaves* (1915).

PHILLPOTTS, EDEN. *Wild Fruit* (1911). *The Iscariot* (1912). *Delight* (1916). *Plain Song* (1917). *As the Wind Blows* (1920).

PATTERSON, C. E. *Songs and Sonnets* (1912). *From the Watch Tower* (1916).

POER, GERTRUDE DE LA. *Short Poems* (1914). *Heritors of All* (1915).

PHILLPOTTS, A. EDEN. *Illyrion and Other Poems* (1916).

PLOWMAN, D. *Lyrical Poems* (1916).

PERCY, M. *Life Cannot Cease* (1916).

PICKTHALL, MARJORIE. *The Drift of Pinions* (1914). *The Lamp of Poor Souls* (1916).

POPE, JESSIE. *Three Jolly Anglers* (1914). *War Poems* (1915). *More War Poems* (1915). *Simple Rhymes for Stirring Times* (1916).

PHILLIPS, STEPHEN.

[His reputation as poet and dramatist was gigantic and his popularity immense, which is curious as he followed so closely on to the Tennysonian idea. To the Keats tradition he added a certain modernity that made his blank verse seem new and original. He was in reality extremely artificial and, as he normally used sugary rather than plain speech, he is nearly forgotten to-day.]

Eremus : A Poem (1894). *Christ in Hades* (1896). *Poems* (1898). *Paolo and Francesca* (1900). *Marpessa* (1900). *Herod* (1901). *Ulysses* (1902). *The Sin of David* (1904). *Nero* (1906). *New Poems* (1907). *The New Inferno* (1910). *Pietro of Siena* (1910). *The King* (1912). *Lyrics and Dramas* (1913). *Panama and Other Poems* (1915). *Armageddon* (1915).

PLUNKETT, JOSEPH MARY.

[An Irish poet of great promise. He was shot as one of the leaders in the Irish insurrection in the spring of 1916.]

The Circle and the Sword (1911). *Poems* (1916).

POPE, H. *Religionis Ancilla.*

PERCY, W. A. *Sapho in Leukas.*

PETERSON, M. *The Woman's Message* 1915 (1915).

Perring, Philip. *Air Raids from Dreamland* (1919).
P. A. *University Olympians* (1919).
Peterishea, A. Robertson. *Until the Dawn* (1919).
Pim, Herbert Moore. *Selected Poems. Songs from an Ulster Valley* (1920).
Pearse, Padric H.

[One of the leaders of the Irish insurrection shot in the spring of 1916. Extremely interesting poems and plays.]

The Singer and Other Poems (1919). *Collected Poems* (1919).

Pryce, Marion. *Linnets in the Slums* (1916).
Pemberton, V. T. *Reflections in Verse* (1919).
Penrose, Claude. *Poems* (1919).
Pitter, Ruth. *First Poems* (1920).
Philip, Terence. *Poems Written at Ruhleben* (1919).
P., H. D. C. (Douglas Pepler).

[Very interesting socialistic and religious poems.]

Concerning Dragons (1916). *God and the Dragon* (1917). *Nisi Dominus* (1919).

Pound, Ezra.

[An American living in London whose entire works were first published this side of the water. He was appreciated and acclaimed here before his own country recognised him. One of the most important influences in the poetry of the early twentieth century. He has had more influence on the tendencies of modern poetry than any well-known poet of the day. He is the father of English *vers libre* and the reputed founder of the school known as " Imagist." Very early in his development Mr. Pound discovered that he was unable to express himself naturally in the metrical forms usually adopted by English poets. He therefore evolved a new method, the chief aim of which was to present the image as directly as possible with the aid of only such words as were definitely necessary to its true presentation. The rhythm follows the thought and moves according to the quality of the emotion or subject of the poem. In his early books Mr. Pound is unrivalled. In his later works we are conscious of a striving after effect, and a certain bitterness of outlook that detract from their literary values. He introduces a too personal element. Whatever Mr. Pound may or may not be (there apparently are many who find in his work only the tortuous writhings of a *poseur*), a great debt is due to him from the student of modern poetry for his power of imparting energy to those who were floundering in the Victorian backwash.]

Exultations (1909). *Personæ* (1909). *Canzoni* (1911). *Ripostes* (1912). *Sonnets and Ballate of Guido Cavalcanti* (1912). *Cathay* (1915). *Lustra* (1916). *Quia Pauper Amavi* (1919).

Presland, John. *The Marionettes* (1907). *Joan of Arc* (1909). *Mary, Queen of Scots* (1910). *Manin and the Defence of Venice* (1911). *The Deluge and Other Poems* (1911). *Marcus Aurelius* (1912). *Belisarius : A Drama of the East* (1913). *Songs of Changing Skies* (1913). *King Monmouth* (1916). *Poems of London and Other Verses* (1918).
Porter, G. F. *Sentry-Go : Ballads and Lyrics* (1912).
Pease, Marna. *Poems* (1912).
Price, Candelent. *Chansons* (1912).

Q.

"Q." (Sir Arthur Quiller-Couch).

[Verses by the eminent lecturer and editor of the "Oxford" Anthologies.]

Green Bays: Verses and Parodies (1893). *The Vigil of Venus and Other Poems* (1912).

QUIN, ROGER. *Midnight in Yarrow* (1918).

R.

ROBERTS, E. CECIL.

[Uninspired versifying in the best convention. Strongly influenced by Wordsworth, Masefield and others.]

Phyllistrata and Other Poems (1913). *Through Eyes of Youth* (1914). *The Youth of Beauty* (1915). *War Poems* (1916). *Twenty-Six Poems* (1917). *Charing Cross and Other Poems* (1919).

RADFORD, MARGARET MAITLAND.

[Occasionally charming verses.]

Love's Ferrying (1911). *Poems* (1915).

ROWE, LOUISE JOPLING. *Poems* (1913).

RYVES, EVANGELINE. *Lyrics. The Red Horizon. Erebus. Running Fires* (1917).

ROBINSON, CHARLES NEWTON. *Tintinnabula: New Poems* (1890). *The Viol of Love* (1895). *Ver Lyræ* (1896). *Moods and Metres: New Lyric Poems* (1913).

RANSOME, HENRY. *Atil in Gorseland* (1914).

ROBERTS, LLOYD. *England Overseas* (1914).

ROBERTSON, LEO. *Glimmer of Dawn* (1914).

REVELL, M. *A Reading of Life* (1914).

RASLINE, P. M. *Songs of a Jew* (1914).

RODKER, JOHN.

[The /'s in the following sentence indicate the author's division of his little poem into lines:

"You said/your heart was/pieces of/strings/in a/peacock/blue satin/bag."]

Poems (1914).

RICHARDSON, E. *Sun, Moon and Stars* (1899). *Songs of Far and Near* (1900). *Artist Songs* (1908). *The Dim Divine* (1914). *Whither Goest?* (1918).

REEVE, ROSALINE. *Armageddon* 1914 (1915).

RENTOUL, L. *The Pilgrim Fathers* (1900). *Poems of the Race* (1901). *Poems* (1903). *From Far Lands* (1914). *At Vancouver's Well* (1917).

RUDLAND, E. M. *The Love of Heloise and Abelard* (1905). *Ballads of Old Birmingham* (1911). *Poems, with Ballads of Old Birmingham* (1914).

RODD, RENNELL. *Poems in Many Lands* (1883). *Feda and Other Poems* (1886). *The Unknown Madonna and Other Poems* (1888). *The Violet Crown* (1891). *Ballads of the Fleet* (1897).

ROBINSON, A. *Comrades* (1914).

REDPATH, BEATRICE. *Drawn Shutters* (1916).

RAWNSLEY, H. D. *Ballads of Brave Deeds* (1896). *Sonnets in Switzerland* (1896). *Ballads of the War* (1900). *A Sonnet Chronicle* (1900–1906) (1906). *Poems at Home and Abroad* (1909). *The European War* 1914–1915 (1915). *Sonnets Round the Coast*.

REEVES, W. *Lays of a Labourer* (1915).

ROCK, M. C. *Or in the Grass* (1915).

RUSSELL, R. C. *Old and Young Lands* (1916).

Reade, Arthur. *Garibaldi* (1905). *Poems of Love and War* (1915).
Rhys, Ernest. *London Rose and Other Rhymes* (1894). *Welsh Ballads and Other Poems* (1898). *Gwenevere* (Play) (1905). *Lays of the Round Table* (1905). *The Masque of the Grail* (1908). *Enid* (Play) (1908). *Leaf Burners* (1918).
Roberts, M. *Songs in Sunshine and Shadow* (1916).
Rostrevor, G. *Stars and Fishes.*
Rendall, E. *Thursday's Child* (1916).
Rhoades, James. *The Little Flowers of St. Francis* (1904). *Out of the Silence* (1907). *Soul of Mine!* (1912). *The City of Five Gates* (1913). *Words by the Wayside* (1915).
Roe, William James. *The House of Light and Other Poems* (1920).
Rae, Gilbert. *'Tween Clyde and Tweed* (1919).
Reedy, W. Curran. *Blue Sea Ballads and Chanties* (1917).
Rawlence, Guy. *Covent Garden* (1917).
Rowley, Richard. *The City of Refuge* (1917). *City Songs* (1918).
Rhodes, Hilda. *Dream Colours* (1917).
Robertson, L. *Petition to the Deil* (1918).
Russell, Rollo. *Psalms of the West* (1897 and 1918).
Ronald, Frederick. *Songs of Defiance* (1917).
Rieu, E. V. *The Tryst and Other Poems* (1918).
Radford, George. *Verses and Versicles* (1917).
Richardson, Mary Raleigh. *Symbol Songs* (1916). *Wilderness Love Songs* (1917).
Read, Herbert. *Songs of Chaos* (1915). *Naked Warriors* (1918).
Roy, Lyndall. *Sonnets and Songs* (1918).
Roe, Norman. *Sonnets of Old Things* (1919).
Roberts, Charles G. D. *Orion and Other Poems* (1880). *Poems* (1903). *New Poems* (1919).
Roberts, Charles W. E. *The Great Conspiracy* (1919).
Russell, John Howard. *Poems* (1919).
Rhodes, Margaret G. *The Spiteful Old Witch* (1919).
Romanes, Norman Hugh. *War Shrine Friends* (1920).
R., C. S. *Spring's Highway* (1920).
Ross, Ronald.

[Verses by the eminent scientist. Of interest for his theory of accent in poetry.]

Fables (1907). *Philosophies* (1910). *The Setting Sun. Lyra Modulata. Psychologies* (1919).

Rundall, Joan. *Songs of a Grey Country* (1916). *Peat Smoke* (1919).
Risk, Robert K. *Songs of the Links* (1904 and 1919).
" Red Band." *A Prisoner of Pentonville* (1919).
Rutter, Owen. *The Song of Tiadatha* (1920).
Rowbotham, J. F.

[Self-styled " The Modern Homer."]

The Human Epic (1903). *The Epic of London* (1908). *The Epic of God and the Devil* (1911). *The Epic of the Swiss Lake Dwellers* (1913). *The Epic of the Empire* (1914). *The Epic of Semiramis. Queen of Babylon.*

Ramsay, A. B. *Inter Lilia* (1918).
Raad, N. C. *Puck's Garden and Other Poems* (1920).
Robert, E. L. *Frightful Crhymes* (1918).

SERVICE, ROBERT W.

["The Canadian Kipling." He writes the usual conventional, free-life-fresh-air-verse.]

Songs of a Sourdough (1907). *Ballads of a Cheechako* (1910). *Rhymes of a Rolling Stone* (1913). *Rhymes of a Red Cross Man* (1916). *Selected Poems* (1917).

STORROW, ARTHUR HAY. *The Story of the Twelve* (1912).

SEITZ, D. C. *The Buccaneers : Rough Verse* (1912).

STERRY, J. ASHBY-. *The Lazy Minstrel* (1886). *The River Rhymer* (1913).

SHANNON, M. *The Howling Ships of Tarshish* (1912).

STEEL, GRIZELLE STRANG *With Lute and Lyre* (1912).

SACKVILLE, MARGARET.

[Graceful, accomplished and occasionally original verse. Very much above the average.]

Poems (1901). *A Hymn to Dionysus* (1905). *Bertrud and Other Dramatic Poems* (1911). *Lyrics* (1912). *Songs of Aphrodite* (1913 . *The Pageant of War* (1916). *Selected Poe ns* (1919).

STANLEY, ARTHUR. *Bedford Street Ballads* (1912).

STORER, EDWARD. *Inclinations* (1908). *Mirrors of Illusion* (1909). *The Ballad of the Mad Bird and Other Poems* (1909). *Narcissus* (1913).

S., R. *Writings* (*Verse and Prose*) (1919).

SPENCER, S. *The Flood of Youth* (1913).

STRAWBRIDGE, AVRON. *Chansons* (1913).

SPENDER, MRS. HUGH. *Grey and Gold* (1913).

SPHINX. *Oxford : A Tribute* (1913).

SHIRREFF, A. G. *The Dilettante and Other Poems* (1913). *The Tale of Florentius* (1914). *Tales of the Sarai* (1918).

SMITH, L. E. *Odes and Other Poems* (1913).

SHEPPERLEY, WILLIAM. *The Priestess of Ida* (1913). *An Elegy Written in Westminster Abbey* (1914).

SPIERS, K. C. *Guido and Veronica* (1903). *Durante and Selvaggia* (1906). *The Soul of a Doll* (1913).

STEPHENSON, JEAN B. *Love Songs and Other Verses* (1913).

STOPES, MARIE C. *Man and Other Poems* (1914).

SHERRING, HERBERT. *The Romance of the Twisted Spear* (1909). *Nadir the Persian* (1913).

STACEY, CYRIL. *Songs of Sports and Pastimes.*

SPENCE, L. *Le Roi d'Ys* (1900). *Songs Satanic and Celestial* (1913).

SYMNS, J. M. *The Mark of the East and Other Verses* (1913).

STORRIE, JAMES. *Mary Scott* (1909). *London, Borderland and Other Poems* (1910). *The Message of the King and Other Poems* (1913).

SOTHERN, L. BESSIE. *Poems* (1919).

SPENDER, V. H. *Knitting* (1918).

SORLEY, CHARLES.

[A war poet, killed at the age of 20. His poems show a remarkable maturity and depth of insight for one who had experienced so little. As opposed to other war poets who made their effects by bitter invective and pseudo realistic descriptions of battlefields, he is particularly interesting for his restraint and

dignity. He was a great loss to literature, for his sense of rhythm and his balanced mind gave indication of greater power than is usually found at such an early age.]

Marlborough and Other Poems (1916).

SHANKS, EDWARD.

[Pleasant songs and lyrics. Most of this work is derivative—sometimes in expression, sometimes in movement. However original Mr. Shanks may seem at first sight, a closer inspection will reveal the fact that once more a poet is expressing himself by means of traditional poetic speech. At times we suspect the author to be writing because he feels he should do so—not because he has a special need. His best poem so far is probably the narrative entitled *The Fireless Town*.]

Songs (1915). *Poems* (1916). *The Queen of China and Other Poems* (1919).

SHEPHERD, ERIC. *Pilgrimage* (1916).

SEEGAR, ALAN.

[War poems of no particular merit, by an American killed in France. The poem *I Have a Rendezvous with Death* was very popular for a time.]

Poems (1916).

STONE, ERIC. *The Raving* (1915).

SASSOON, SIEGFRIED.

[The best poet produced by the war. His war poems are exactly what is understood by the term. They are not " poetry " in the accepted sense, but they express in a vital and telling manner the disgust and revolt of a sensitive man against the criminal stupidity that can plunge a whole continent into endless misery and make one man the agent of another man's death. Not for one moment does Mr. Sassoon forget this. He is never deceived by catchwords or the canting phraseology of the press. He goes directly in the path he has chosen, lamenting here that a harmless man should die, there that a useful happy life should be maimed and broken. He shouts and screams, he is so angry. It will be interesting to see in the future whether the author of *Counter Attack* is really a poet—whether any " peace " experience can rouse him to such height of feeling as did the horrors of four years' war.]

The Old Huntsman (1917). *Counter Attack* (1918). *Picture Show* (1919). *War Poems* (1919).

STRONG, A. T. *Sonnets and Songs* (1905). *Sonnets of the Empire* (1915).

SAMPSON, H. F. *Songs from Another Valley* (1915).

SHIVELL, P. *Still Water Pastorals* (1915).

STABLES, J. H. *The Sorrow That Whistled* (1916).

SALMON, A. L. *Haunted* (1894). *Songs of a Heart's Surrender* (1895). *Life of Life* (1897). *West Country Ballads and Other Verses* (1899). *Lyrics and Verses* (1902). *A Book of Verses* (1906). *A Little Book of Songs* (1908). *Songs of Wind and Wave* (1916).

SHELDON, GILBERT, and LILY DOUGALL. *Arcades Ambo* (1919).

STEWART, EDITH, and ANNE. *Poems : Second Book* (1919).

SYME, A. MONTICUE. *Memory and Other Sonnets* (1915).

STACPOOLE, HENRY DE VERE. *Poems and Ballads* (1910). *The North Sea* (1915).

SHILLITO, EDWARD. *The Omega and Other Poems* (1916). *Jesus of the Scars* (1919).

SIGERSON, GEORGE. *The Saga of King Lir* (1913).

SMITH, SHEILA KAYE. *Willow's Forge and Other Poems* (1914).

S., E. K. *Gain and Loss : A Lyrical Narrative* (1914).

Stenning, Ina M. *Poems* (1914).

Seymour, W. K. *The Street of Dreams* (1914). *To Verhaeren and Other Poems* (1917). *Twenty-Four Poems* (1918). *Swords and Flutes* (1919).

Studd, C. T. *Quaint Rhymes for the Battlefield* (1914).

Stevenson, F. S. *Poems in Various Moods* (1911). *November Sunsets* (1919).

Smith, C. R. *Poems* (1912).

Seaman, Owen.

[Books of parody and satirical verse by the editor of *Punch*.]

The Battle of the Bays (1896). *In Cap and Bells* (1899). *A Harvest of Chaff* (1904). *Salvage* (1908). *War Time : Verses* (1915). *Made in England* (1916). *From the Home Front* (1918).

Steven, Alexander G. *Wind on the Wold* (1914).

Sharland, Rose E. *Exmoor Lyrics* (1910). *Voices of Dawn Over the Hills* (1912). *Ballads of Old Bristol* (1914). *Maple Leaf Men* (1916).

Senior, Walter Stanley. *Pisgah, or the Choice* (1914).

S., F. L. *The Abode of the Soul* (1914).

Sterling, Robert W. *The Burial of Sophocles* (1914). *Poems* (1915).

Stead, William Force. *Moonflowers* (1909). *Wind Flowers* (1911). *Holy Innocents* (1917).

Sargant, E. B.

[Capability without inspiration.]

Casket Songs (1911).

Sabin, Arthur K.

[Occasionally he writes lyrics that have a distinction of their own, especially in *New Poems*.]

Typhon and Other Poems (1902). *The Death of Icarus* (1906). *The Wayfarers* (1907). *Dante and Beatrice* (1908). *Medea and Circe* (1911). *Five Poems* (1914). *New Poems* (1914). *Christmas* 1914 (1914). *War Harvest* (1914).

Sitwell, Edith.

[While reading this lady's work one feels as if in a gigantic conservatory lined with mirrors, electric lights blazing from every corner, tom-toms beating ceaselessly, while thousands of parrots scream in unison and enormous cats slink after rats, festooning themselves among exotic plants. Jewelled snakes twine in and out, writhing their way up the balustrades. Meanwhile, one or two bishops discuss the weather with drunken clowns and the entire aristocracy looks on approvingly from a far corner.

After reading one feels like a circus rider who has jumped through a paper hoop and is now drinking cold tea.]

The Mother (1916). *The Twentieth Century Harlequinade* (with O. Sitwell) (1917). *Clown's Houses* (1918).

Sitwell, Osbert.

[Various metaphors may be applied : A bag of conjuring tricks. A rattle without a handle. A beautiful set of toy teeth in a second-hand shop. Fireworks by daylight. A pin pricking a parachute.

Twentieth Century Harlequinade (with E. Sitwell) (1916). *Argonaut and Juggernaut* (1919). *The Winstonburg Line* (1919).

Sitwell, Sacheverell.

[The most promising member of his family. There is depth and insight in his writing, but his mind has the riotous instincts of his brother and sister.]

The People's Palace (1918).

Shove, Fredegond.

[The one book so far published by this writer shows her the possessor of a strangely original mind. She is able to write about rather usual subjects in a fresh and natural manner. Her poetry is like sunlight on a green hill. It is always the same sun and the same hill, but the imagination of the beholder sees it each time in a new and beautiful light. Her command of language and freshness of imagery in dealing with such a subject as " The New Ghost," reproduces in the English language, with no suggestion of pre-Raphaeliteism, all the innocence and wisdom of an Early Italian picture.]

Dreams and Journeys (1918).

Smith, C. Fox.

[Nautical poems by a woman. They usually come off because of a " sea flavour," that is introduced so strongly and so often that some of it is bound to produce an effect. Whether they are true to the seaman is a question. A contributor to *Punch*.]

Fighting Men (1900). *The Naval Crown* (1900). *Sailor Town* (1900). *Songs and Chanties* (1914–1916). *Small Craft* (1917). *Rhymes of the Red Ensign* (1919). *Songs and Chanties* (1919).

Salwey, R. E. *Adoration and Other Poems* (1915). *The City of Renown* (1919).

S., M. R. C. *In the Old World and the New* (1918).

Shakespeare, W. G. *Ypres and Other Poems* (1916).

Scarborough, F. E. *Sonnets and Other Poems* (1919).

Sieveking, L. de G. *Dressing Gowns and Glue* (1919). *Gladstone Bags and Marmalade* (1920).

Saunders, Ruth Manning. *The Pedlar and Other Poems* (1919).

Scudamore, Walter King. *Impressions and Depressions* (1920).

Savill, George. *Idylls of the Homeland* (1920).

Sayers, Dorothy Leigh. *Op.* 1 (1916). *Catholic Tales and Christian Songs* (1918).

Stephens, James.

[Mr. Stephens records in his poems all the charm, whimsicality and humour that is inherent in the Irish temperament. He is never at a loss and runs through the whole gamut of human experience in an entirely new manner. Whether he is a child or a drunken tramp, or an old mad woman or God sitting on His throne pitying someone in a public house, his self-possession never deserts him. Life to him is a serious joke : everything he writes makes this clear.

Insurrections (1910). *The Hill of Vision* (1912). *Songs from the Clay* (1915). *The Adventures of Seumas Beg* (1915). *Green Branches* (1916). *Reincarnations* (1918).

Sweeney, Mildred M'Neal. *Men of No Land* (1912).

Sauter, Lilian. *Through High Windows* (1912).

Swan, Annie S. *Songs of Memory and Hope* (1912).

Stocker, R. Dimsdale. *Illusions and Ideals* (1912).

Scollard, Clinton. *Songs of a Syrian Lover* (1912).

Sweetman, Elinor. *The Wild Orchard* (1912).

SMITH, H. F. BRETT BRETT-. *Poems of the North* (1912).
SPENCE, C. H. *Cliftonian Verses and Fair Copies* (1912).
STEAD, ROBERT J. C. *The Empire Builders* (1908). *Songs of the Praerie* (1912). *Why Don't They Cheer?* (1918).
SHEPHERD, ERIC R. A. *The Blue Communion* (1912).
STONE, PERCY G. *Legends and Lays of the Wight* (1912).
STUDENTS, BY FIVE GIRTON. *Bits of Things* (1914).
SCHEFFAUR, HERMAN. *The Masque of the Elements* (1912). *Drake in California* (1912).
SMITH, S. H. BATTY-. *Windfalls* (1912).
SQUIRE, J. C.

[The development of J. C. Squire from journalist and parodist to popular poet is one of the interesting events of the past six years. He has been best known and appreciated as "Solomon Eagle" of the *New Statesman*. Earlier in his career his desire for poetic expression was satisfied by witty and incisive parodies of poets of the past and present. Later he became discontented with this method, which is but a second-hand business, and decided to give himself up to serious poetry. He succeeded admirably. He brought to it all the humour and brilliance that have distinguished him as a critic. His facility in parody often defeats his imagination and makes a poem a mass of derivative phraseology perhaps only noticed by those who study the subject very carefully. *To a Bull Dog* is a poem that he felt deeply and expressed naturally, and it will survive when most of his work is inches deep in oblivion. The subjects of *Rivers* and *The Birds* seem to us chosen for their poetic value, not by reason of genuine feeling roused in him.

Poems and Baudelaire Flowers (1909). *Imaginary Speeches: Parodies in Prose and Verse* (1912). *Steps to Parnassus* (1913). *The Three Hills* (1913). *The Survival of the Fittest* (1916). *Twelve Poems* (1916). *Tricks of the Trade* (1917). *The Lily of Malud* (1917). *Poems: First Series* (1918). *The Birds and Other Poems* (1919).

S., F. *Some Verse* (1915).
SANDFORD, E. T. *Brookdown and Other Verses* (1915). *Mad Moments* (1919).
STEELE, HARWOOD. *Cleared for Action* (1914).
SOUTHWOLD, STEPHEN. *The Common Day* (1915).
SCOTT, CYRIL. *The Voice of the Ancient* (1910). *The Vales of Unity* (1912). *The Celestial Aftermath* (1915).
STUART, MURIEL. *Christ at Carnival* (1916). *The Cockpit of Idols* (1918).
SIMMS, E. *The Crowning Purpose.*
SLATER, F. CAREY. *Calls Across the Sea* (1917). *Settlers and Sunbirds* (1920).
STAVELY, TOM. *Empty Day* (1915).
SEWELL, W. *Festubert and Other Poems* (1916).
SARSON, SMALLEY. *From Field and Hospital* (1916).
SCOTT, F. G. *Poems* (1910). *In the Battle Silences* (1916).
STAPLEDON, O. *Latter Day Psalms* (1914).
STUART, DOROTHY MARGARET. *Lyrics of Old London* (1915).
SHERRIFF, K. E. *Little Folks at Play* (1916).
SHORTER, DORA SIGERSON.

[An Irish poet who made a considerable reputation at the beginning of the century for her excellent modern ballads.]

Verses (1893). *The Fairy Changeling* (1898). *Ballads and Poems* (1899). *The Woman Who Went to Hell* (1902). *Collected Poems* (1907). *The Troubadour and Other Poems* (1910). *New Poems* (1912). *Madge Lindsey and Other Poems* (1913). *Poems of the Love of Ireland* (1916). *The Sad Years* (1918). *A Legend of Glendalough* (1919).

STEPHENSON, D. E. *Meadow Flowers* (1915).

SIMPSON, HENRY. *The Faery Flute* (1909). *The Golden Rose* (1917).

SKEYHILL, T. *Soldier Songs from Anzac* (1916).

STAUNTON, G. M. *Verse and Vignettes* (1917).

STREETS, J. W. *The Undying Splendour* (1917).

SHORTER, L. A. HURST. *Poems* (1916). *The Forest Child and Other Poems* (1917). *Visions of Chivalry* (1918). *Amaranth and Gold* (1919).

SMITH, FRANCIS W. *The Great Sacrifice* (1917).

STEWART, J. E. *Grapes of Thorns* (1917).

STRONG, AYLMER. *A Human Voice* (1917).

STEPHEN, ALEX. *Rhymes and Records* (1917).

STRACHEY, M. C. *Sketches in Verse* (1917).

SEYMOUR, H. RIPPON-. *Songs from the Somme* (1918).

STITT, INNES and LEO WARD. *To-morrow and Other Poems* (1917).

SYMONS, ARTHUR.

[Poet of the 'nineties, most of whose best work was published just before the end of the last century and at the beginning of this. His work is too well known to be commented upon here.]

Days and Nights (1889). *Silhouettes* (1892). *Amoris Victima* (1897). *Images of Good and Evil* (1899). *Poems* (2 vols.) (1902). *A Book of Twenty Songs* (1905). *The Fool of the World* (1906). *Knave of Hearts* (1913). *Tragedies* (1916).

SHERIDAN, ALICIA. *The Pedlar's Way* (1918).

STILL, JOHN. *Poems in Captivity* (1919).

STEIN, E. DE. *Poets in Picardy* (1919).

SCOTT-HOPPER, QUEENIE. *Without the Sanctuary. Pull the Bobbin.*

SIMPSON, S. RALEIGH. *Tall Tales and Small Tales* (1919).

T.

TRENCH, HERBERT.

[Distinguished, literary verse. It would appear that Mr. Trench's brain too often defeats his imagination. The imagination when allowed full play is so lively that we feel sure there must be at any rate some checking force. He has not written much, but a proportion of his work ranks with the most distinguished poetry of our time.]

Deirdre Wedded and Other Poems (1901). *New Poems, including Apollo and the Seaman* (1907). *Lyrics and Narrative Poems* (1911). *Ode from Italy in Time of War* (1915). *Collected Poems* (1918).

TYNAN, KATHARINE.

[Irish poet with all the Irish facility for letting her tongue get the better of her. Had she published only one book, and that the essence of all those that have appeared to date, she might have produced work of permanent value. As it is the reader is disgusted by her lack of inspiration. We suspect her of " leaking poetry."]

Louise de la Vallière (1885). *Shamrocks* (1887). *Ballads and Lyrics* (1891). *Cuckoo Songs* (1894). *A Lover's Breast Knot* (1896). *The Wind in the Trees* (1898). *Poems* (1901). *Innocencies* (1905). *Twenty-one Poems* (1907). *Experiences* (1908). *New Poems* (1911). *The Flower of Peace* (1914). *Flower of Youth* (1914). *The Holy War* (1916). *Late Songs* (1917). *Herb o' Grace* (1918).

TENNYSON, FLORENCE. *Guinevere and Other Poems* (1913).

TURNER, W. J.

[Of the De la Mare—Hodgson school. Very nearly all his work is derivative, not from the past but from his contemporaries. He seems to have discovered a " manner " of writing, and a close examination of his two books shows his imagination and vocabulary to be somewhat limited. When he is not *trying* to write he can produce *Ecstacy*, a most successful poem. There is still a chance for him if he confines himself to the record of such subjects and impressions as have come to him through his own senses, not of those that he feels will make a good poem.]

The Hunter and Other Poems (1916). *The Dark Fire* (1918).

TILLYARD, A. *To Malise and Other Poems* (1913). *Bammie's Book of Children's Verse.*

TREVELYAN, R. C. *Mallow and Asphodel* (1898). *Sisyphus* (1908). *The Bride of Dionysus* (1912). *The Foolishness of Solomon* (1915). *The Death of Man and Other Poems* (1919).

TWEEDALE, D. *Odds and Ends* (1915).

TEE, E. *On the Edge of the Earth* (1916).

TENNANT, E. WYNDHAM. *Worple Flit* (1916).

TATHAM, C. M. *The Airman* (1917).

TAYLOR, HELEN. *Fancy Free* (1917).

TINKLER, R. N. *Honey Sight* (1917).

TOLLY, COLIN. *Horizons at Dusk and Dawn* (1918).

" TOMMY, A." *If I Goes West* (1918).

THOMAS, EDWARD.

The well-known critic and essayist, killed in France in 1917. During most of his life he was well known as the reviewer of almost every book of poetry that appeared in print. His pronouncements were treated with great respect. A few months before his death some poems from his pen appeared in one or two periodicals and an annual, over the name of " Edward Eastaway." His first book, *Poems*, was also issued with the same pseudonym. It often happens that a man who has very definite views on a subject himself produces work that is an absolute negation of the theory he may have spent his life in shaping. This was not the case with Edward Thomas. His poetry will remain as an example of those principles which he took so much time to discover and to present in all his critical essays on the works of his contemporaries.]

Poems (1917). *Last Poems* (1918). *Collected Poems* (1920).

TODD, NICHOLAS. *Poems and Plays* (1918).

THURSTON, E. TEMPLE. *Summer* 1917 (1917).

TEMPLETON, W. F. *Songs of the Ayrshire Regiment* (1917).

TREMAINE, HERBERT. *The Wide Garden and Other Poems* (1919).

TODHUNTER, JOHN. *Sicilian Idyll. Sounds and Sweet Airs. From the Land of Dreams* (1919).

Tregear, Edward. *Shadows* (1919).
Tindall, Feddan. *Dreams and Ideals* (1919).
Taylor, Hope Fairfax. *Songs.*
Tomais, Peadar Mac. *Days and Destinies. Songs of the Island Queen.*
Thompson, Edward J. *Væ Victis* (1917).
Thomas, E. W. *Playing Poet in the South* (1920).
Thomas, E. L. *Fairyland in* 1918 (1918).
Thirlmere, Rowland. *Diogenes at Athens* (1917). *Tragedy* (1918). *New Poems* (1919). *Idylls of Spain.*
Thrush, Arthur. *The Day of Battle* (1915).
Talbot, Luke Hamilton. *Poems* (1912).
Thompson, E. J. *John in Prison and Other Poems* (1912).
Tennyson, A. B. S. *A Legend of Old Persia and Other Poems* (1912).
Thomas, Gilbert. *The Wayside Altar* (1913). *The Further Gaol* (1915). *Towards the Dawn* (1919). *Poems* 1910–19 (1920). *The Voice of Peace.*
Trumper, T. Henry Walwyn. *Songs to Sylvia* (1913).
Trenner, Jennie. *Lyrics and Lays* (1912). *Later Lyrics and Lays* (1913).
Twells, S. H. *Moods of the Inner Voice* (1912).
Thatcher, J. W. *Poems and Miscellaneous Verse* (1913).
Tagore, Rabindranath.

[Well-known Indian philosopher who was awarded the Nobel prize for his literary achievements. The first two books succeeded in making the spirit of Indian poetry comprehensible to the Western mind.]

Gitanjali : Song Offerings (1912). *The Gardener and Other Poems* (1913). *The Crescent Moon* (1913). *The Cycle of Spring* (1916). *Fruit Gathering* (1916). *The Lover's Gift and the Crossing* (1918). *Stray Birds* (1919).

Thwing, Frances Butler. *First Fruits* (1913).
Tamworth, Joan. *In the Time of Apple Blossom* (1914).
Tollmache, Grace E. *Lyrics and Short Poems* (1914).
Tree, Iris. *Poems* (1920).

U.

Underhill, Evelyn.

[Mystical poet of the local kind with a great following among Theosophists. Her subjects are always abstract and have little interest for those who are not closely in touch with her line of thought. She relies on the imagination of the reader to make her thought live. It is almost impossible to be illuminated by any of the metaphysical problems presented in the poems.]

Immanence (1912). *Theophanies* (1916).

V.

Visiak, E. H. *Buccaneer Ballads* (1910). *Flints and Flashes* (1911). *Th Phantom Ship* (1912). *The Battle Fiends* (1916). *Brief Poems* (1919).
Vincent, Charles. *Coronel and Other War Poems* (1917).
Vernede, R. E. *War Poems and Other Verses* (1917).
Vickridge, Alberta. *The Sea Gazer* (1919).
Vale, Edmund. *Elfin Chants and Railway Rhythms* (1914).
Vines, Sherard. *The Two Worlds* (1916).

WILKINSON, E. F. *Sunrise Dreams* (1917).
WILLIAMS, CRAWSHAY. *Songs on Service* (1917). *Clouds and the Sun* (1919).
WELSH, J. C. *Songs of a Miner* (1917).
WALKER, A. S. *Verses of Consolation* (1915).
WALSHAW, R. J. *Cups of Comfort* (1917). *For the Lads* (1918)
WEBB, HENRY L. *The Everlasting Quest* (1918).
WYATT, SAMUEL. *The Light of Love* (1917).
WILLIAMS, CHARLES. *The Silver Stair* (1912). *Poems of Conformity* (1917).
WILSON, EDITH. *Poems and Carols* (1918).
"WOODBINE WILLIE." *Rough Rhymes of a Padre* (1917).
WALTERS, L. D'O. *Speedwell* (1918). *Turquoise* (1919).
WOOD, FRANK NOBLE. *Songs Amid Strife.*
WARD, LEO and INNES STILT. *To-morrow and Other Poems* (1917).
WARREN, G. O. *Trackless Regions* (1917). *The Sword* (1919).
WILSON, T. P. CAMERON.

[A writer of much promise who was killed in France in 1918. His one book of poems was selected from manuscripts most of which had been reproduced in papers and periodicals. There is nothing ordinary about the style of his verse; almost every poem expresses the individuality of the writer.]

Magpies in Picardy (1919).
WHITING, W. G. S. *Cometh the Song.*
WATT, W. M. W. *An Anzac's Moods* (1919). *Arbroath Abbey* (1919).
WARBURG, JOAN E. V. *Gossamer and Honey* (1918).
WILLIAMS, LLEWELLYN E. *Knight Adventures* (1918).
WILD, ERNEST. *The Lamp of Destiny* (1918).
WHITAKER, R. E. *Brands from the Burning* (1918).
WOOLF, SIDNEY C. N. *Poems* (1918).
WILLIS, GEORGE. *Any Soldier to His Son* (1919).
WESTELL, PERCIVAL W. *Nature Poems* (1919).
WINN, LESLIE HINCHCLIFF. *Through Two Windows* (1919).
WINGATE, WALTER. *Poems* (1919).
WILLIAMS, IOLO ANEURIN. *Poems* (1915). *New Poems* (1917).
WILSON, DESMEA. *By Tarn and Thames and Other Poems* (1919).
WHEATLEY, VERA. *This, My Singing* (1919).
WOLFE, HUMBERT. *London Sonnets* (1920).
WAUGH, ALEC. *Resentment: Poems* (1919).
WRITERS, EIGHT. *At a Venture* (1917).
WASON, SANDYS. *Simon Dean* (1913). *Magenta Moments* (1913).
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